musical
COURIER

FEBRUARY 15, 1953

25 CENTS

HILDE GUEDEN

as Anne in "The Rake's Progress"

Julian OLEVSKY

Acclaimed Here and Abroad

New York Journal-American
Wed., Jan. 28, 1953

Triumph By Olevsky

By Miles Kastendieck

FEW VIOLINISTS could achieve what Julian Olevsky did in Carnegie Hall last night. He played Bach's first unaccompanied Sonata and Bartok's Premiere Sonata, sustaining interest throughout both performances.

His accomplishment was a triumph of technique, temperament and musical comprehension.

He put himself to the test in programming these works. Capable of spinning a mellow tone of finest calibre, he could make the slow movements of the Bach glow and the Adagio of the Bartok express pristine beauty. Undaunted by the difficulties of integrating the Bach Fugue, he achieved admirable continuity.

When it came to playing the presto of the Bach and the finale of the Bartok, he tossed them off with ease. He engendered excitement into the rhythmic vitality of Bartok's final Allegro just as he created poetry out of the Adagio. This was first-class playing from a 24-year-old violinist.

The program opened with Mozart's Adagio in E and closed with "persuasive" items like Saint-Saens Havanaise" and Wieniawski's Scherzo-Tarantelle. They served to "balance" Bach and Bartok. Wolfgang Rose accompanied with special distinction in the Bartok, making it truly a work for violin and piano.

Olevsky is quite worth hearing now. He can grow to greater security in playing Bach and can gain more variety of color. He appears to have everything to make him great.

"Marvelous violinist."—Vienna Kurier

"Artist of great calibre and integrity."—Neue Zuercher Zeitung (Zurich)

"Master of his instrument."—London Times

"Brilliant . . . persuasive."—Il Tempo (Rome)

"Phenomenal playing."—The Hague Dagblad

"Sparkling debut."—Continental Daily Mail (Paris)

"Stupendous!"—National Tidende (Copenhagen)

"Sovereign mastery."—La Libre Belgique (Brussels)

"Of world standard."—Stockholm Tidning

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Pelletier for Philharmonic Young People's Concerts

Igor Buketoff has resigned as musical director of the Young People's Concerts of the New York Philharmonic-Symphony, to be succeeded next season by Wilfrid Pelletier. Mr. Buketoff, who is conductor of the Fort Wayne (Ind.) Philharmonic, has been commuting from that city to New York during his four-year tenure as head of the New York orchestra's young people's series, and he has found it increasingly difficult to continue his work here as activities of his own orchestra have expanded. Mr. Pelletier, known for his conducting at the Metropolitan Opera and his direction for ten years of that company's Auditions of the Air, is founder of Montreal's Les Concerts Symphoniques and of the National Conservatory of Music and Dramatic Art of the Province of Quebec, and over a decade ago founded Montreal's successful Musical Matinees for children. Currently he is musical director of the Quebec Symphony Orchestra, Canada's oldest symphonic organization.

Vegh Quartet to Tour U. S.

The Vegh String Quartet, for many years an established attraction in their field in Europe, will arrive in this country next season for their first American tour, Feb. 1, 1954, to March 15. The exclusive management is Berenece Kazounoff. The quartet is known to chamber music sponsors and audiences through recordings, including the Brahms Quartet No. 1 in C minor, released by Decca this past October. Besides recording for London Decca, they also make discs for Deutschegrammophon and Discophile in France, and other records are scheduled for release this coming fall. Since the group's tour here will be of only six weeks' duration, the number of bookings is necessarily limited.

WNYC Opens American Festival

The annual American Music Festival of radio station WNYC opened on Feb. 12 and was scheduled to include performances of some 125 new works by American composers in its ten-day course. Mayor Vincent R. Impellitteri officially opened the series with an address at a concert in Town Hall on the initial day. For the first time in this series, a European concert of U. S. music was included when the Haarlem Symphony of the Netherlands was heard in a transcribed program of works by Leo Sowerby, George Gershwin and Samuel Barber.

Music in the New Administration: What Will Be Status of the Art?

By James G. Deane

WASHINGTON.—It is not yet known here to what extent President Eisenhower is a music lover. For that reason, if for no other, it is too early to predict safely whether the new administration will show special interest in the nation's musical fortunes. Congress already is being asked to support projects of importance, but its reaction remains to be seen. The most imposing one is embodied in a bill introduced on Jan. 3 by Representative Charles R. Howell of New Jersey, a Democrat. The measure provides for substantial federal aid to fine arts, including music.

Mr. Howell proposes creation of a National War Memorial Fine Arts Commission. The commission would have nine divisions concerned with the various arts, including music, drama, ballet, motion pictures, radio and television, literature, painting and sculpture. It could make surveys, grant financial assistance, award scholarships and fellowships and help performing groups.

The bill also provides for building a theater and opera house here in the capital, to be used by the commission. A $1 million appropriation would be authorized at the outset, for organization purposes, and up to $20 million annually thereafter. The commission's activities would be nationwide, but they would have the effect of making the capital a cultural center of great magnitude. Eventually the commission itself might well become a Department of Fine Arts and Education, comparable to the other federal government departments.

Another Musical Measure

Representative Carroll Kearns of Pennsylvania, a Republican, has introduced a more modest bill also designed to encourage the fine arts, but limited to the matter of the proposed theater and opera house. It would authorize $25,000 for designing the building, which would be located on government property in the District of Columbia.

Both Mr. Howell and Mr. Kearns have sponsored earlier bills in this field. The House of Representatives last summer passed a measure sponsored by Mr. Howell to make government auditoriums available to colleges and universities for fine arts activities, but the bill was not acted on in the Senate. A group of Senators backed a bill establishing a fine arts commission, although without the elaborate ramifications proposed by Mr. Howell. It also never was acted upon.

Economy Being Stressed

The stress on economy in the new Congress is a serious hurdle for the new Howell bill, although an aide to the legislator said Mr. Howell is not pessimistic. Mr. Kearns, for his part, feels the $25,000 he proposes to spend is not enough to encounter the economy obstacle and he professes optimism. Preoccupation of the House Education and Labor Committee with other pressing matters makes immediate consideration of either bill unlikely. Representative Kearns still hopes to get his bill considered soon.

Mr. Howell's proposal, besides the economy question, might run into trouble among those opposed to expansion of federal government activities. Countering such opposition, however, will be the increasing number who have urged more public aid for financially hard-pressed cultural enterprises throughout

(*Continued on page 5*

The Rake's Progress at "Met"

The American premiere of Igor Stravinsky's opera in English, The Rake's Progress, with libretto by W. H. Auden and Chester Kallman, was given at the Metropolitan on the afternoon of Feb. 14. Fritz Reiner conducted, the stage direction was by George Balanchine, and the settings designed by Horace Armistead. The cast included Eugene Conley as Tom Rakewell, Hilde Gueden as Anne Trulove, Blanche Thebom as the Bearded Lady, Mack Harrell as Nick Shadow, Martha Lipton as Mother Goose, and in other roles Norman Scott, Paul Franke and Lawrence Davidson. A review of the performance will appear in the issue of March 1.

The Metropolitan Opera has announced that its deficit for the 1951-2 season amounted to $475,663, although the removal of the 20 per cent admissions tax had restored some $475,000 to its budget. Part of the loss was that of $105,945 incurred by the touring company which gave Die Fledermaus in English, although it was well patronized. The company also announced that early in February more than $300,000 had been raised of the $1,500,000 which is the proposed goal in its 1953 Opera Fund drive.

ON THE COVER

"Lovely to look at and lovelier to listen to," wrote New York World-Telegram & Sun critic Louis Biancolli of soprano Hilde Gueden's Metropolitan Opera debut last season as Gilda in Rigoletto. Miss Gueden's subsequent appearances in Boheme, Fledermaus, Carmen, Rosenkavalier, Nozze di Figaro, The Rake's Progress have won similar tributes. This season, under the ægis of Impresario S. Hurok, the soprano added television and radio to her schedule and made her first U. S. concert tour, scoring impressively wherever she went. A leading soprano of three great opera companies—La Scala, Milan, the Vienna State Opera, and the Metropolitan—Miss Gueden was born in Vienna of Austrian, Italian, and Hungarian ancestry. When barely sixteen, she was "discovered" by the noted operetta composer Robert Stolz, who starred her in his production of Goodbye, Goodbye. Miss Gueden spent most of World War II in Switzerland and Italy, bowing in grand opera in Zurich as Cherubino in Le Nozze di Figaro. After the war she rapidly became one of the most celebrated of European singers, appearing every year save one at the Salzburg Festivals, at the Glyndebourne and Edinburgh Festivals, and in opera in Vienna and Milan.

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THE MUSICAL FORUM

Bruckner and Mahler in America

By Dr. Max Graf

FOR the many musicians who escaped to these hospitable and helpful shores — first from Germany, beginning in 1933, and then from Austria, after 1937 — nothing was more amazing than the fact that the symphonies of Anton Bruckner and Gustav Mahler had in no way attained the position in the repertoire of this strong and progressive country that they hold in Germany and Austria.

Bruckner's symphonic works, which may be considered a form of tonal liturgies — in which prayers and offerings ascend to heaven with all the pomp of services in Catholic Cathedrals — were much less frequently played than those by Sibelius enshrining the Nordic sagas and legends. There was for long only partial understanding, too, of Mahler's inner conflicts, with their abysses and celestial heights, his Ahasverus-like wanderings, and his search for a refuge in heavenly peace. And this was so in spite of the fact that the latter composer—a demoniacal personality, who was to some degree a spiritual brother of Strindberg and Dostoievsky — had interpreted his Fourth Symphony in person in Manhattan.

After the New York Philharmonic concert this winter in which that same work received an ovation of great length, Bruno Walter, who had conducted it, told me with justice: "Mahler's time has now come also in this country." We recalled that both of us had been present at the world premiere of this Symphony in Vienna under the direction of Mahler himself. The small, slender man, whose baton seemed to release an almost infernal fire, had been appointed General Director of the Imperial Opera of the Emperor Franz Josef. Walter reminded me of the demonstration against Mahler which broke out for the first time on that occasion and increased in intensity of hatred from year to year, eventually driving the gifted musician from the city. He noted that opposition had now given way in New York. Only a few critics are still, in some measure, dissenters. At this latest concert the audience was enthusiastic, showing that genuine warmth which is a characteristic of Manhattan throngs when moved. Here was the time that Mahler himself had foreseen when he told me that his symphonies "would one day appear in the symphonic repertoire like those by Beethoven."

THE present increasing interest in the music of Bruckner and Mahler in this country raises the question why the symphonies of these two masters—"Our Good Lord's Organist," as Bruckner was wont to style himself humbly, and the spiritual fighter that was Mahler—took such a long time to overcome the obstacles often encountered by new and ingenious music. This country has the best orchestras, the finest conductors, and a receptive, well-disposed audience, which does not form cliques to resist the introduction of certain composers' works. The opposition against the symphonies of these two high-minded composers must therefore be found in factors deeply rooted in the spiritual structure of the American nation.

The answer to the question why Bruckner's music did not succeed here as it did in Austria, where his symphonies bestow their splendor upon all orchestral concerts, is not difficult to find. Bruckner is a baroque composer; the last great composer in this style. Baroque is the brilliance of his orchestration; baroque the unfolding of splendor, the massiveness and the great pathos of his sounds. Baroque, too, is his Catholicism, which makes up his conception of the world.

RODIN'S BUST OF MAHLER

The first half of his life was spent in the Monastery of St. Florian in Austria, built by Italian architects in the most splendid baroque style. Here were tremendous halls, spacious stairways; there was a glamorous, festive quality about the baroque Church where he played the organ while the clergy in gold-embroidered robes knelt at the altar. The incense rose to the great roof; the Deacon of the monastery sat on his throne; the Saints brooded at the altars, and above all this were the frescoes in the cupola, in which the heaven seemed to open and the angels and saints appeared, reposing on the clouds. This was the world in which Bruckner grew up, and it also is the universe pictured in his symphonies.

When for the first time in Vienna I climbed up three flights to pay a call on Bruckner, who was my teacher in musical theory, and his housekeeper Kathi opened the door, the first thing which drew my attention was a large wooden crucifix before which the composer was accustomed to kneel and pray every day. The piety of Bruckner was not in any sense superficial; it was the centre of his existence. Never have I seen a man pray as he did, never a more transfigured face than his, when during his lectures the vesper bells sounded from the church next door and he, forgetting his students, knelt to say the Ave Maria. This spirit appears in all his symphonies, which are in a sense like baroque cathedrals with high columns, altars guarded by marble saints and angels, and cupolas through which the sunlight streams into the aisle of the church.

WITH Mahler's symphonies, it has been another story. These also to some extent bear the imprint of baroque art, which has influenced the classics up to the time of Beethoven's Missa Solemnis and even beyond. It may be traced in any music created in the Southern German cultural territory. But it is not—as in the case of Bruckner—its kernel.

What made the understanding of Mahler's works difficult in the U.S. was not the American public's lack of affinity with Catholic religious art, but the temperamental obstacles to the understanding of a philosophic art such as his, in a country the most positive-minded on earth. Mahler's art was always a wrestling for metaphysical values by means of music. His creations have something characteristic which separates them from any other musical oeuvre. If one discounts the works of his youth, among which were an opera and a cantata, Das Klagende Lied, he wrote only songs and symphonies. The lieder in many cases were sketches for the symphonies, and the First, Second and Fourth of the latter grew from songs.

When I asked this composer why he had never produced any chamber music, he answered: "I have only time to compose during the summer, when I have my two months' vacation. As Director of the Opera I have no other opportunity for it. That is why I have to create big works, which will give me a posterity."

However, this is not the real significance of the fact that, in addition to his fifty songs, he created only large symphonic works. The true answer would have been that for Mahler all composition took its start not from the musical but the philosophical impulse.

What he means to show us in his works is the riddle of the Cosmos, the world which evolves from the inanimate to the plants and animals, to men and angels, and finally to God; of Death, which in the Fourth Symphony plays on an out-of-tune fiddle, and in Das Lied von der Erde hands to the wanderer the beaker of dissolution; the riddle of Resurrection and Eternity, and the enigma of Man, his woes and his struggles, his mortality and his immortality. All this metaphysical significance could be expressed only in the largest form, that of the Symphony. The songs were, as we have said, the first sketches for these, while the symphonies were the completed art-works.

AS a philosophical artist, Mahler belongs to those Jewish mystics of whom there were so many puzzling ones during the ninth century. The structure of his world in Mahler's symphonies is exactly the same as that of the poet Kalir; his thinking bears traces of the Kabbalah of the Middle Ages. With the choruses of his Second Symphony, in which the burning streams of love flow through the universe, uniting men and God in eternal love, Mahler also stands beside Spinoza, whose Ethics glorifies the union of God and man through love, as is done also in the Eighth Symphony. This philosophical facet of Mahler's music—without which it can be conceived only superficially or not at all—has created the chief difficulty in the United States in the acceptance of his symphonies.

Music with a religious background, such as the symphonies of Bruckner, and with a philosphical basis, such as those of Mahler, can not be understood easily in a land which, with all its vivacity and love for music, thinks of it primarily as an artful organization of beautiful sound. From this point of view the way can hardly be found to a deep understanding of the works of Bruckner and Mahler, even though the splendor and lyric warmth of the first composer, and the brilliant tonal pictures found in the music of the second, captivate almost everybody receptive to this art.

What of Music in the New Administration?

(*Continued from page 3*)

the country in every practicable case.

No bills had been introduced in the Senate when this was written, but legislation paralleling the Howell and Kearns bills is expected to be pushed there, too.

Tax Considerations

Concert interests won their major victory over the federal admissions tax last year, when Congress dropped the tax for non-profit offerings. But commercial events still are subject to this tax. Many bills eliminating the tax on movie tickets already have been introduced, and concert managers can be expected to make a strong representation that they should be relieved of this burden at the same time. With the legislators in a tax-cutting mood, this seems to have a good chance of passage. President Eisenhower's insistence on a balanced budget might, however, mean delay.

Substantial reductions in other taxes also might help musical enterprises indirectly—in this case, those dependent upon private generosity. Symphony orchestras and opera companies stand to gain if citizens—and corporations—feel they can make bigger contributions because of lower taxes. The generally optimistic attitude of businessmen under this business-minded administration might help boost business contributions to musical organizations, too.

Eisenhowers Boxholders

The new President so far has given no hint of his attitude toward these cultural matters. It is not even known whether, or to what extent, he is a concert-goer. The names of President and Mrs. Eisenhower now top the list of boxholders in the National Symphony Orchestra's programs, as the names of President and Mrs. Truman did before Jan. 20. And the new White House occupants have been invited to take over the traditional Presidential Box — No. 13 — in the D.A.R.'s Constitution Hall, where the National Symphony, along with the visiting Boston and Philadelphia orchestras, gives its concerts. The Trumans occupied the box often, but at this writing the Eisenhowers hadn't yet done so.

Mrs. Eisenhower, however, has consented to become an honorary sponsor of the National Symphony women's committee. So have a number of wives of the new Cabinet members. And Vice-President and Mrs. Nixon attended a recent luncheon launching the orchestra's 23rd sustaining fund campaign. Mr. Nixon, in a cordial speech, urged the public to contribute generously. Mrs. Nixon also became a women's committee sponsor.

The new Vice-President also heard Bruno Walter urge government support of music, but he showed no reaction to the idea and expressed none. The Nixons haven't attended a concert here so far, either.

Fine Arts Commission Readying Report

Former President Truman last year asked the existing Fine Arts Commission to survey the federal government's present activities in the field and make a report. The commission, headed by Director David E. Finley of the National Gallery of Art, expects to hand the report to President Eisenhower soon. It may contain some interesting recommendations. The new President's reaction will be of even more interest. Mr. Truman was a strong supporter of the proposed theater and opera house. Music-minded persons here, in and out of Congress, hope President Eisenhower will be, too.

NEW CHIEF EXECUTIVE GREETS ARTISTS . . . President and Mrs. Dwight D. Eisenhower at the Inaugural Ball in the National Guard Armory, Washington, on Jan. 20, with a group of musical, stage and Hollywood notables who entertained on that occasion. Readily identifiable are Eugene Conley (fourth from left), Jarmila Novotna, Lauritz Melchior, Jeanette MacDonald (at Mrs. Eisenhower's right), James Melton (behind the President), Lily Pons (at the President's left), and behind her George Murphy, actor, who was "emcee" of the program, and Eleanor Steber.

Republicans, despite the economy plank in their campaign platform, don't feel they should be regarded as less interested than their predecessors in cultural progress. Development of the fine arts has been, in fact, an objective of nonpartisan interest in the past, and influential persons here feel it can continue to be so. With a narrowly divided Congress, actually it must be so for any success.

The main prerequisite for getting Congress to go along, however, is overwhelming support from the public. Mr. Howell, Mr. Kearns and the other interested legislators all agree on this. They hope the public will express it.

Music Events at Inaugural

While the cultural climate of the new administration is slow in taking hold, music played its part in the administration's advent. Some of the Nation's best-known musicians lent their talents to the ceremonies and festivities. The major musical event was an official inaugural concert by the National Symphony Orchestra. Jeanette MacDonald and James Melton sang operatic and musical comedy selections, and Yehudi Menuhin performed the Mendelssohn Violin Concerto. Howard Mitchell also conducted Samuel Barber's Adagio for Strings, Gershwin's American in Paris and the Beethoven Egmont overture. Walter Pidgeon acted as master of ceremonies.

To Dorothy Maynor went the honor of singing the national anthem at the formal inaugural ceremonies on the steps of the Capitol, and Eugene Conley, of the "Met," sang God Bless America at the same ceremony, before an audience of 100,000. The Defiance (Ohio) College choir and the U. S. Marine Band were also heard.

At a pre-inaugural festival, Jan Peerce and Jarmila Novotna sang a duet from Traviata, as well as a solo apiece. Most of the music was on the popular side, however, with Guy Lombardo, Lionel Hampton, Hoagy Carmichael, Tony Martin, Dolores Gray and Dorothy Shay.

The biggest roster of more serious musicians appeared at the gala inaugural ball, held simultaneously in the National Guard Armory and the McDonough Gymnasium of Georgetown University. Miss MacDonald sang the national anthem at the Armory, and selections were offered by Lily Pons, Eleanor Steber and Mr. Conley. Fred Waring and a chorus also took part. At the Georgetown event, The Star-Spangled Banner was intoned by Lauritz Melchior. Gladys Swarthout and the West Point Choir also appeared.

Inaugural visitors also turned out in large numbers for musical events not officially connected with the festivities. Vladimir Horowitz played to a sold-out house on inauguration night, featuring the Schubert B flat sonata. Mr. Peerce gave a recital on the preceding Sunday afternoon. And the same day the Washington and Cathedral Choral Societies under Paul Callaway presented Bach's B minor mass at Washington Cathedral.

But the most notable music-making of the week was Bruno Walter's guest appearance with the National Symphony the night after the Inaugural. The orchestra performed with rare beauty Mozart's Symphony No. 39 and Eine Kleine Nachtmusik and the Brahms Second Symphony. On the preceding Wednesday Walter conducted Mozart's G minor Symphony and the Brahms First and Variations on a Theme by Haydn. Both evenings ended in enthusiastic shouts.

NEW YORK CONCERTS

New York Philharmonic-Symphony, Vladimir Golschmann conducting, Jan. 22, E.—This program drew strength from the contrasts in works presented—contemporary, impressionistic and classic. In the Prokofieff Suite No. 2, from the ballet Romeo and Juliet, five scenes were played. Written in the later idiom of the Russian composer, it was hardly Veronese in atmosphere but unhackneyed and unsaccharine in relating the romance of the ill-starred lovers. There was excellent playing of the Haydn "Oxford" Symphony, in C major. Conductor Golschmann evidenced his rhythmic understanding of gradations and control, particularly in the Ravel La Valse.

Edmund Kurtz, the soloist, was heard in the Cello Concerto of Hindemith. The sonorous tones of his beautiful instrument, the fluency and clarity of his work and the adroitness of his fingering made his playing of the concerto a notable achievement. M. C.

Jan. 29, E.—With Vladimir Golschmann as guest conductor, the Philharmonic Orchestra opened the concert with Berlioz' shop-worn overture Roman Carnival, heard before several times this season. Mr. Golschmann's reading captured the dramatic qualities of the work convincingly.

John Corigliano appeared as soloist in William Walton's Concerto for Violin and Orchestra. Superior technician and musician that he is, he gave the brilliant piece an excellent interpretation, which made one regret that it is not played more often. In its noble melodic lines and rhythmically interesting structure, it should be a welcome vehicle to many violinists who would like to avoid the restricted and ever-so-often repeated violinistic concert literature.

Beethoven's Eroica closed the evening. Mr. Golschmann approached the work with special consideration given to its dramatic possibilities. He succeeded in stressing this special characteristic but not without limiting its expressiveness in lyric passages. The beautiful slow movement was taken at a rather fast pace. The audience gave the orchestra and conductor a big hand. H. W. L.

Feb. 1, A.—Vera Franceschi, pianist, was the soloist with Vladimir Golschmann conducting on Saturday evening and Sunday afternoon, playing the D Minor Concerto of Mozart. The program opened with Berlioz's Roman Carnival Overture and included Brahms' Fourth Symphony in E Minor. In her performance, the young pianist reaffirmed the promising impression made at earlier appearances here, and without striving for pyrotechnical effects, her interpretation was praiseworthy for stylistic awareness and the tender mood of the work; warmth and variety of tone, and more than a capable technical fluency. Mr. Golschmann's reading of the Brahms Fourth Symphony, while perhaps somewhat generally restrained in treatment, was more than rewarding for its refinement, sensitivity, and musical eloquence. W. A. T.

Philadelphia Orchestra, Pierre Monteux conducting, Jan. 20, E.—Beethoven's Overture to Koenig Stephan, op. 117, was the opener. If this master's name were not on the score, nobody perhaps would care to give this pasticcio of *Singspiel*-elements and dramatic phrases. But the performance by the Philadelphians showed it to best advantage.

D'Indy's Symphony No. 2, in B flat minor, applies the composer's favorite device of cyclical use of themes. The germinal idea of all four movements is the same; the permutations in mood and construction show him at the peak of his imaginative powers. The orchestration also is most colorful. The work may be traced to the spiritual inheritance of César Franck, his teacher. It is—if only as an historic example—well worth hearing, especially when played with the devotion and stylistic feeling of Monteux.

The evening closed with Richard Strauss' Don Quixote. Lorne Munroe was the cello soloist, and, with his beautiful, velvety tone and innate musicianship, played admirably. So did Samuel Lifschey in the viola solo. Monteux gave an interpretation of utmost clarity of design and great dramatic impact. Rarely has this work been read with more plasticity and musical finesse. The performance received an ovation of uncommon warmth. H. W. L.

Philadelphia Orchestra, Eugene Ormandy conducting, Feb. 3, E.—This program had Zino Francescatti as soloist and was devoted to Brahms. It offered a superlative musical experience. Francescatti, who had performed the Violin Concerto here before, surpassed himself, perhaps animated by the inspiring accompaniment of the orchestra. The Academic Festival Overture sounded in all its freshness, with its old student songs victoriously emerging in contrapuntal art of Brahms. The First Symphony was a pinnacle of interpretative achievement; its majestic beauty and heartfelt lyricism were given their right place in the over-all design, in which Mr. Ormandy led the work to its overwhelming climax in the last movement. The capacity audience released its enthusiasm in a long ovation for conductor, soloist and orchestra. N. T.

Yehudi Menuhin, Jan. 21, E.—The celebrated violinist gave a highly impressive reading of the Bartok Sonata No. 3 in G for solo violin. Here a sweet, vibrant tone and astonishing technique were used to communicate a masterful composition, full of originality, intensity, directness, imagination, and tenderness. Mr. Menuhin interpreted the Campanella division from the Paganini B minor Concerto in bright-sounding and exceptionally agile fashion, though occasionally there was more angularity in his phrasing than sensuousness. The level of sensitivity and thoughtfulness required in the Beethoven C minor Sonata, op. 30, No. 2, was replaced at various times by a rough or lackluster manner.

Much care was expended in the first local performance of the Mendelssohn F major Sonata, a pleasing work typical of its time and composer. It reminded one of a garden where practically all of the flowers are familiar. One felt grateful for the opportunity to hear it, yet recalled the Bartok Sonata as the most memorable part of the recital. Adolph Baller was the faithful accompanist in the Beethoven, Paganini, and Mendelssohn works. E. B.

Paul Loyonnet, Jan. 26, E.—In the first of three all-Beethoven recitals, the French pianist proved his right to serious consideration as a leading interpreter of that master's music, for he sought and found a message as well as a style. His readings had strength and much personal sentiment that lent them conviction. Even an occasional insecurity that kept some rhythmic devices from being articulate enough could scarcely detract from his genuine achievement. Numerous noteworthy features were apparent in the C minor Sonata, op. 10, No. 1, and the D minor, op. 31, No. 2, such as the individual treatment of the recitatives in the opening movement of the D minor and the thoughtful and effective handling of the dynamic range in its Finale.

Mr. Loyonnet revealed his deepest inspiration in the "Waldstein" Sonata and especially, the A flat major, op. 110. Accompaniment figures in the finale of the "Waldstein" were brought out as if they were melodic phrases and the entire division for once remained interesting, vital and artistic from beginning to end. Technically and interpretively his performance of op. 110 had the plasticity, warmth, humility, insight, power and grandeur that the work demands. Structure and meaning were evident at all times. In this masterpiece Mr. Loyonnet attained heights of expressiveness equaled only rarely. E. B.

Julian Olevsky, Jan. 27, E.—The youthful violinist, who five years ago made his debut at the same hall, has developed tremendously in the intervening time and with his silvery, beautiful tone, his fine technic and innate musicianship should go far. He opened the program with a deeply-felt exemplary rendition of Bach's Sonata No. 1, in G minor, for violin alone. Often these solo sonatas can be rather tiring, but with Mr. Olevsky's presentation of the work, his deep understanding of its musical message was projected across the footlights with

(*Continued on page 27*)

FOUR OF THE COMPOSERS whose works will be performed by the Juilliard String Quartet in an evening of American Chamber Music at the Museum of Modern Art, New York, Feb. 18, in honor of the League of Composers' thirtieth anniversary. L. to r., William Schuman, represented by his Second Quartet (1937); Bernard Wagenaar, by his Second Quartet (1931); Virgil Thomson, whose Quartet No. 2 (1932) will also be heard; and Wallingford Riegger, whose Piano Quintet, premiered in Ann Arbor, Mich., in 1951, will have its New York premiere. The program will include Irving Fine's Quartet No. 1, commissioned in 1952 by the Koussevitzky Foundation, in its first performance.

Birmingham Opens Arts Festival

BIRMINGHAM, ALA. — The first Annual Festival of Arts, sponsored by the Birmingham Symphony Orchestra, the Birmingham Music Club and the Birmingham Art Museum, is being held here from Jan. 25 to Feb. 22, with large audiences attending from all over the State. The Festival was opened by the Symphony Orchestra playing a "Salute to the Festival," conducted by Arthur Bennett Lipkin, and continuing with a concert program. The festival includes music, art, drama, floral exhibitions, art movies, and publications.

The Young Artist Auditions, sponsored by the State Federation of Music Clubs, the Birmingham Symphony Orchestra, and the Birmingham News, was held in January and won by a young pianist, Rosalie Marshall, a graduate of Alabama College, and at present a pupil of Friedberg in New York. She has appeared professionally with Chamber Music groups in New York and through the East. The award is $200 in cash and an appearance with the Birmingham Symphony Orchestra. Miss Marshall was presented as soloist with the orchestra on Jan. 28, playing the Beethoven Concerto No. 1, for piano and orchestra.

The Birmingham Music Club, through its president, Mrs. A. B. Haswell, has announced the following artists as taking the leading roles in the Metropolitan Opera's appearances here next May. On May 4 Carmen will enlist Risë Stevens, George London, Richard Tucker, and Hilde Gueden. The cast of Aida on May 5 will include Zinka Milanov, Blanche Thebom, Leonard Warren and Mario Del Monaco, among others.

The Music Club presented Bidu Sayao and Jan Peerce in a duo concert before an overflow audience.

The Birmingham Symphony Orchestra presented Nell Rankin, Alabama mezzo-soprano of the Metropolitan Opera, as soloist with the Orchestra, Arthur Lipkin conducting. ALICE GRAHAM.

Capitol Records to Market Cetra and Cetra-Soria Discs

As a result of three-party conferences between representatives of the Italian record company Cetra, Dario Soria, head of American Cetra-Soria, and Glenn E. Wallichs, president of Capitol Records, Inc., contracts have been simultaneously signed by which Cetra and Cetra-Soria Records will be manufactured and sold by Capitol here, effective April 1, 1953. The long-term transaction will involve payments between the principals of over $1,000,000. Capitol, the only company whose records are manufactured and distributed throughout the world under its own label, has appointed Cetra as its Italian representative.

In New York for two weeks to conclude the arrangements, were Edgardo Trinelli, managing director of Cetra, and Sergio Fortis, representing the interests of SIP (Società Idroelettrica Piemonte), of which Cetra is a subsidiary. After the signing of the contracts Messrs. Trinelli and Fortis flew back to Italy. Mr. Wallichs had come east from California for the negotiations. The arrangements had first been discussed three months before in Paris, when Dario Soria proposed the plan to Mr. Wallichs and Mr. Trinelli.

The agreements signed specifically provided that Mr. Soria should be free to be active in the record business. He will announce his plans shortly.

FAMILY GROUP . . . Mischel Cherniavsky and his wife with their five sons and daughter-in-law at the cellist's home in Vence, South of France. On Jan. 29 Mr. Cherniavsky left for his ninth South African tour—22 concerts including two in the Transkei, the Native Reserve. He returns in May for engagements in Europe.

U. S. and France In Artist Exchange

In the fall of 1950, René Nicoly, director and founder of the Jeunesses Musicales de France, came to the United States as the guest of the State Department, to survey the music education and concert situation in America. He became very much interested in the idea of a closer relationship between the musical youth of France and America and, when he discussed this with the State Department in Washington, they referred him to Dr. Carleton Sprague Smith, head of the Music Department of the New York Public Library. Dr. Smith, who has been a director of the National Music League for many years, referred M. Nicoly to the League as the natural medium for such a project as it is the only non-profit concert management devoted exclusively to the careers of young American musicians. After several meetings between M. Nicoly and the League, an exchange-of-artists program was decided upon.

In March and April, 1952, the French composer-pianist, Pierre Sancan, came to America as the first French "ambassador" in this new venture. The American response to this idea was most encouraging, and M. Sancan was invited to play in 25 cities all over the United States. Sidney Harth, violinist, and Theodore Lettvin, pianist, were the first American artists to inaugurate this exchange, and they performed under the auspices of the Jeunesses in 29 concerts in France, Corsica and North Africa.

The success that greeted the project on both sides of the Atlantic made it evident that a second year of the exchange was warranted.

Novelties of This Year

This year, Leon Barzin, vice president of the National Music League, while conducting the New York City Ballet in the Paris Festival, met and heard the young pianist, Philippe Entremont. Mr. Barzin was delighted with his artistry and personality and approved his selection as the second French representative. M. Entremont came to America in the middle of December and after a successful appearance in the National Gallery of Art in Washington, D. C., he presented the first American performance of the Jolivet Piano Concerto with the National Orchestral Association under Mr. Barzin's direction, in Carnegie Hall on Jan. 5. This program was devoted to the exchange-of-artists idea, and Sidney Harth was the American representative. M. Entremont then went on to play 16 other concerts in the United States.

In March, 1953, Lilian Kallir, American pianist, will represent the League and the United States in another tour through France, Corsica and North Africa, for the Jeunesses.

Thus far, this remarkable venture has fulfilled the initial hopes held for it—that it would further French-American goodwill and understanding through music and youth. The French government, through its cultural relations services in Paris and New York, gives its full support to this venture. With such encouragement, one hopes that these two organizations will continue to present opportunities to young artists and audiences to shart in further exchanges.

Bethlehem Bach Festival Plans

BETHLEHEM, PA.—The 1953 festival of the Bethlehem Bach Choir will again be given in two series, at Packer Memorial Church, on May 14-16 and May 22 and 23. Dr. Ifor Jones will conduct the choir of 190 singers in two programs of cantatas and other works on Friday, and the usual hearing of the B minor Mass on Saturday. On May 14 an evening concert will precede the festival. Making first festival appearances as soloists will be Eunice Alberts, contralto; Leslie Chabay, tenor, and Kenneth Smith, baritone. Phyllis Curtin, soprano, has been re-engaged. Agi Jambor will be heard in a solo recital of Bach piano works in the Parish House of the Cathedral Church of the Nativity on the two Saturday mornings of the series.

Elsasser Conducting in Columbia

Richard Ellsasser will be conductor-soloist on Feb. 26 with the South Carolina Philharmonic Orchestra in Columbia, S. C. He will lead orchestral numbers, and conduct Handel's Fifth Organ Concerto in F and the finale from the Concerto Gregoriano by Pietro Yon from the organ.

NBC-TV Opera Premieres The Marriage, by Martinu

The world premiere of The Marriage, a short comedy opera by Bohuslav Martinu, was given by the NBC television Opera Theatre on Feb. 7, as the fourth production of its 1952-53 season. The work, using an English text prepared by the composer, is based on the famous play of the same name by Gogol, 19th century Russian writer. The work was composed by Martinu during the last year in close advisory association with Peter Hermann Adler, music and artistic director of the NBC Television Opera Theatre, who conducted. It was expertly produced by Samuel Chotzinoff, with Charles Polachek as associate producer.

The marriage is a light-hearted, slily satirical story about a bashful bachelor, who is presentable and of good background, but who lives in rather seedy lodgings, waited on by an old man servant. This chap, deciding he should marry at last, consults a woman marriage broker. She takes him to see an eligible young lady, who possesses charm and is also the heiress to an estate; on the same day she arranges for visits of three other suitors. However, a mature and socially adroit male friend of the bachelor's manages things so that the lady gets rid of her other wooers. The hero finally nerves himself to propose, and is promptly accepted. But, when the wedding is about to take place, he becomes frightened and leaves without a farewell, during an instant when he is alone in the drawing room.

Martinu has written, with his usual efficiency, a score of admirable economy. Every word of the singers is clearly understood. The opera is a convincing new addition to works in English.

Musical Quality Discussed

Open to discussion, however, is the musical worth of this particular score. As is only to be expected from a master craftsman such as Martinu, the work is set to music in the most adroit and technically successful manner. But there is missing the real bloodstream of musical ideas abounding in his earlier one-act opera, Comedy on the Bridge.

Most of the action takes places to rather insignificant recitative, and only rarely is there a short musical number of coherence. Only the short scene of the bachelor in the beginning and at the close of the opera, the little arietta of the girl, and the duettino between the bachelor and the friend, and that between her and the bachelor, approach the form of musical numbers. The rest is a continuous musical parlando, at several junctures interrupted by actual speech, and in this production by commentary of a speaker who explains the progress of the action.

There is a charming instrumental interlude before the second scene, which introduces the Girl and has strong Czech folklore roots. During this scene the three unsuccessful suitors are introduced with a fine sense of comedy, which was well projected by the three artists assigned to these roles, Lloyd Harris, Robert Holland and Andrew McKinley. Their downfall is brought about by the friend of the bachelor, who found an excellent interpreter in Michael Pollock, this character being the center of interest. His holding on for the girl's hand in the name of his friend was one of the highlights.

A nice interlude is the girl's aria, My Heart Is Beating, which also is used as background music for an amusing scene in front of her house during which the friend forces the reluctant bachelor to stick to his plan and get married. Half convinced, the bachelor (in his little aria, What Was I Until Now?), praises the attractions of marriage, but on second thought, he decides to escape through the window and to return to his lonely bachelor home. Here he is finally revealed, pondering the idea of giving marriage another try. This last scene is musically linked with the first by its thematic content, which used an offstage woman's voice as an added coloristic device.

SCENE FROM THE MARRIAGE by Martinu, in its world premiere by the NBC-TV Opera. L. to r., Sonia Stollin, Winifred Heidt, Donald Gramm, and Michael Pollock.

Other leading characters are the brusque, hearty Marriage Broker, finely characterized by Winifred Heidt, and the Duenna of the girl, whom Ruth Kobart impersonated with her usual skill. The bachelor's Servant was amusingly sung (or rather spoken) by Leon Lishner. All these artists had been heard in former productions of the NBC Opera. Two newcomers came off with honors. Sonia Stollin as the Girl not only showed her vocal gifts but also histrionic ability, greatly helped by photogenic looks. Donald Gramm, the bachelor, gave an excellent and most convincing delineation of the part and sang impressively.

Production Excels

John Block, the television director, has every reason to be proud of this, his first appearance with the NBC Opera, for his staging and camera work were notable for imaginativeness and musical understanding. As a further step in building a repertoire of opera for television, NBC-TV's new world premiere was an event of artistic importance. This group must be commended for its consistency in the furtherance of a preconceived artistic plan, which so far has proved one of the most successful ventures in the musico-dramatic theatre.

H. W. L.

National Music League To Hold Auditions

The National Music League, non-profit concert management, announces auditions for singers, instrumentalists and pianists. Artists desiring League management must be American citizens, under 30 years of age and having no previous commercial management. Service years are deducted for veterans. Auditions will be held starting in March and all applications must be filed by Feb. 28. Applications may be obtained at the League's office: 130 West 56th Street, COlumbus 5-2472.

"Met" Televises Fledermaus

The Ford Foundation's Omnibus TV program invited the Metropolitan Opera to use the complete 90 minutes' running time of the show on Feb. 1, to present its first production especially produced and staged for the new medium. The choice was Johann Strauss' Fledermaus in an abridged version preserving the musical highlights of the work and leaving the story intact. The combined staffs of the Ford TV-Radio Workshop and the Metropolitan adapted the Garson Kanin-Howard Dietz English version of the work, and Dr. Herbert Graf staged the production for the "Met."

Eugene Ormandy conducted the Metropolitan Orchestra; the production originated from CBS-TV Studio 61. More than 300 were involved in it, including the singers, Brenda Lewis as Rosalinda, Lois Hunt as Adele, Jarmila Novotna as Prince Orlofsky, Charles Kullman as Eisenstein, Thomas Hayward as Alfred, John Brownlee as Dr. Falke, Hugh Thompson as Frank, Paul Franke as Dr. Blind, also Suzanne Ames as the dancer Ada and Jack Mann as Frosch, the jailer. The dances were designed by Zachary Solov, choreographer of the "Met," who also danced the role of Master of Ceremonies at the beginning of the performance (while the overture was played as background music). His bit of stage business, when he introduced the members of the cast in pantomime in their dressing rooms, was one of the many imaginative and charming details of the performance, which brought to millions for the first time one of the most representative Metropolitan performances.

Of course, there had to be cuts, and regrettably the famous Czardas of Rosalinda in the second act fell a victim to the enforced shortening. By and large, the music emerged in all its beauty. The singers, including the chorus, were able to convey the spark and brilliance of this bubbling score. Miss Hunt should be singled out for a most spirited delineation of Adele, and the other impersonations were in general most effective. An asset of the production was Alistair Cooke's comments on the opera's action and his informal short interview with Mr. Ormandy before Act II.

Many of the charming details of the telecast remain in memory, such as the carriages bringing the guests to Orlofsky's ball, the brilliant waltz finale of the same scene with the camera wandering over the set and focussing briefly on the brilliant crystal chandelier with the dancing couples beneath it. The offering showed again that opera is well adapted to the medium of video, if handled intelligently, and it prompted interest in the next "Met" showing for Omnibus, which will be La Boheme in English on Feb. 21.

H. W. L.

Puerto Rican Contest

Radio Station WIPR, of the Department of Education of Puerto Rico, has announced a contest in musical composition in which the following prizes will be awarded: $1,000 for a chamber music work for three or more instruments; $700 for a sonata for one or two instruments; and $300 for an art song. The jury will be made up of Walter Piston, American composer; Mrs. Maria Louise Munoz, Supervisor of Music of the Puerto Rican Department of Education; and J. M. Sanroma, pianist.

Julian Karolyi

Pianist

"... skill and elan ... passages floated and glittered in a thoroughly pianistic manner."

Arthur Berger, New York Herald Tribune

"A considerable pianistic equipment ... crystal clear precision ... Mr. Karolyi has a smooth legato, enhanced by the shrewdness of his pedalling."

Robert Bagar, New York World-Telegram

"... Spiritual descendant of the great virtuosi of the 19th century."

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ending Feb. 15 and 16, as soloist with orchestra under Dr. Karl Boehm (conducting for Wilhelm Furtwängler during the latter's illness)

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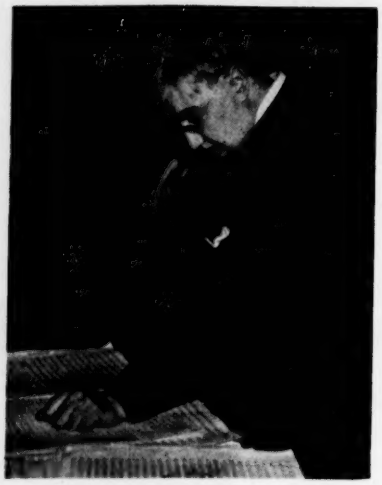
Vaughan Williams' "Antarctica" Given Premiere by Barbirolli

By Arthur Notcutt

LONDON.—The London premiere of Vaughan Williams' "Sinfonia Antarctica" took place at the Festival Hall under the auspices of the Royal Philharmonic Society. As at the Manchester premiere, the orchestra was the Hallé under its own conductor, Sir John Barbirolli. The hall was sold out at least two weeks before the event, and the composer was greeted with enthusiasm on taking his place in the stalls. This ovation was redoubled at the conclusion of the Symphony.

Is this latest work of a wonderful man of 80 really a Symphony in the accepted sense of the word? It is rather, in this reviewer's opinion, a series of episodes. The thematic material is based on his incidental music to the film, Scott of the Antarctic. In his own program notes, the composer informs us of the titles of the five movements—Prelude, Scherzo, Landscape, Intermezzo and Epilogue, each of which is headed by a quotation.

The Prelude is preceded by verses from Shelley's Prometheus Unbound and opens with a majestic though tragic theme, which recurs in the Epilogue. It is a striking movement and sets the stage for what is to follow. The Scherzo is headed "There Go the Ships," from the 104th Psalm, and introduces illustrations—most effectively—of whales and penguins. The Landscape section (with quotation from Coleridge) is, as the composer says, chiefly atmospheric—the effect of which is considerably heightened by the use of the organ. It leads without a break to the Intermezzo (headed by a verse from Donne), in which there is an oboe theme of expressive beauty. The movement ends with sombre softness, reflecting, as it does in the film, the death of Oates.



DR. RALPH VAUGHAN WILLIAMS, O. M., from a recent photograph. His new Sinfonia Antarctica was recently given its world premiere. The 80-year-old composer married his secretary, Mrs. Ursula Wood, at St. Pancras Church in London on Feb. 7. His first wife died in 1951.

It is the quotation to the Epilogue that in a large measure contains the key to the whole—"I do not regret this journey: we took risks, we knew we took them, things have come out against us, therefore we have no cause for complaint."—From Captain Scott's Last Journal. The Epilogue commences with a trumpet passage, which leads to a March, before the opening theme of the prelude returns with impressive import. The solo singer and voices sound in the distance; then all is subdued in a long diminuendo, leaving nothing but bare Antarctic wastes and the ever-howling wind.

A Programmatic Score

From the above it will be recognized that the "Antarctica" is essentially program music: it depicts the sublime courage of adventurous man against the elements. Vaughan Williams employs a large orchestra, which includes a vibraphone, a wind machine (out of sight of the audience) and a solo soprano voice with a small women's chorus (also offstage on this occasion). The orchestration is rich and colorful, and the architectural design homogeneous and powerful.

Whether this will prove one of the composer's more popular works is doubtful, especially owing to the large musical forces necessary to perform it, but its emotional grandeur and formidable technical power made a most striking impression on the majority of those present.

The performance must have reflected the composer's wishes in every respect. The Hallé has no superior among British orchestras, and Barbirolli obtained a reading that—in sincerity and musicianship—is unlikely to be surpassed.

Strauss Novelty Heard

The London Boroque Ensemble under their founder and conductor, Karl Haas, introduced a rare work by Richard Strauss at their Festival Hall Concert. This was a Symphony in E flat for sixteen wind instruments written when the composer was about 80 years of age. It is in the usual four movements, scored with supreme versatility.

It is significance that in his last years Strauss wrote at least three orchestral works containing passages of unique beauty. The ensemble comprises several of the finest instrumentalists in London and their playing is notable for its superlative musicianship.

Covent Garden Revival

Covent Garden has staged a further revival of Tchaikovsky's Queen of Spades (Pique-Dame), which, though several members of the cast were the same as referred to in my review in Musical Courier of Feb. 15, 1951, fell considerably below that standard. This may have been due to various reasons, but chiefly that in this revival there was no Kleiber, who had prepared and conducted then, and whose presence had inspired the orchestra and the entire company.

The only important change in the cast was the reappearance at Covent Garden of Ljuba Welitch, who sang Lisa. Even her vivid personality could do little with this role, which offers the soprano only one short aria and a share in the duets. The first two acts were lukewarm in their effect and it was only in the third that the opera took on some semblance of life. The conductor, Vilem Tausky, was not inspiring.

The Ballet Company continues to be dogged with misfortune in regard to their leading ballerinas. Margot Fonteyn, though quite recovered after her illness, needs further rest before resuming full work. Beryl Grey is also on the sick list; Misses Elvin and Shearer are returning shortly, and it is hoped that the company will be at full strength for their nine weeks' season, to take place while the Opera Company is on tour. Much is expected of a young dancer, Beriosova, who has been graduated to Covent Garden from the Sadler's Wells Theatre Ballet.

Mattiwilda Dobbs in Recital

An American coloratura soprano, Mattiwilda Dobbs, made her London bow in a recital at Wigmore Hall. She was born in Atlanta, Ga., and studied for four years in New York and subsequently in Paris and Madrid. Last year she sang the difficult title role at the Holland Festival in Stravinsky's opera Le Rossignol, under the direction of the composer, where she achieved a considerable success. By far the outstanding feature of her recital was her singing of Zerbinetta's aria from Ariadne auf Naxos, interpreted with technical brilliance and fluency. She has been engaged to sing this role in the Glyndebourne production of this opera next summer. It may confidently be predicted that this young artist should have a successful career.

The excellent Collegium Musicum Italicum from Rome, conducted by Renato Fassano, appeared in the Festival Hall. The program contained several works by Vivaldi, whose music is deservedly having a vogue in London.

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DOROTHY MAYNOR
PATRICIA NEWAY
CHLOE OWEN
LILY PONS
IRMGARD SEEFRIED
ELEANOR STEBER
POLYNA STOSKA
HELEN TRAUBEL
DOROTHY WARENSKJOLD
GENEVIEVE WARNER
LJUBA WELITCH
CAMILLA WILLIAMS
FRANCES YEEND

Mezzo-Sopranos

FRANCES BIBLE
CONCHITA GASTON
JANE HOBSON
MARTHA LIPTON
NAN MERRIMAN
MILDRED MILLER
JANICE MOUDRY
MONA PAULEE
RISË STEVENS
GLADYS SWARTHOUT
JENNIE TOUREL

Contraltos

FEDORA BARBIERI
CAROL BRICE
ELENA NIKOLAIDI
CAROL SMITH

Tenors

JUSSI BJOERLING
JOHN CARTER
EUGENE CONLEY
WESLEY DALTON
CHARLES KULLMAN
MARIO LANZA
DAVID LLOYD
ANDREW McKINLEY
JAMES MELTON
DAVID POLERI
LOUIS RONEY
LEOPOLD SIMONEAU
RICHARD TUCKER

Baritones

WALTER CASSEL
DONALD DICKSON
TODD DUNCAN
NELSON EDDY
IGOR GORIN
STEPHEN KEMALYAN
MAC MORGAN
JAMES PEASE
MICHAEL RHODES
EDWIN STEFFE
CONRAD THIBAULT
THEODOR UPPMAN
WILLIAM WARFIELD

Bass-Baritones

GEORGE LONDON
CESARE SIEPI
KENNETH SMITH

Violinists

MISCHA ELMAN
ZINO FRANCESCATTI
CARROLL GLENN
SZYMON GOLDBERG
ARTHUR GRUMIAUX
HEIFETZ
GERHARD KANDER
MENUHIN
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DOROTHA POWERS
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TOSSY SPIVAKOVSKY
ROMAN TOTENBERG
CAMILLA WICKS

Violist

WILLIAM PRIMROSE

Harpist

MILDRED DILLING

'Cellists

ALDO PARISOT
LEONARD ROSE

Harmonica

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Arthur M. Abell Marks His Sixtieth Year as Critic

Sixty years ago Arthur M. Abell, American-born writer on music and authority on the violin, began to write news and critiques from Europe for the Musical Courier. For 28 years, from 1890 to 1918, Mr. Abell was the representative of this magazine in Berlin, then the musical capital of the world, and his home was the scene of many receptions to celebrities. Today, at 84, he remains hale and active, having attended no less than 41 events in the music season in New York last year. He lives with his wife Louise at his estate, "Three Gables," in Hastings-on-Hudson, N. Y.

He has known some of the greatest musicians of the past and present. These included Brahms, Richard Strauss, Anton Rubinstein, Joachim, Puccini, Grieg, Lamperti, Leschetizky, Scharwenka, d' Albert, Carreno, Sauret, Ysaye, Nikisch, Busoni, De Pachmann, Rosenthal, Paderewski, Ansorge, Auer, Bruch, Chaliapin, Saint-Saens, Lilli Lehmann, Nordica, Lhevinne, Wilhelmj, Sarasate, Godowsky, Damrosch, Harold Bauer, and among those living today Kreisler, Heifetz, Elman, Philipp, Thibaud, Monteux, Toscanini, Ganz, Iturbi, Cottlow, Persinger, Bruno Walter, Zimbalist, Olin Downes, and many others.

Among his personal friends was the late Serge Koussevitzky. He accompanied that conductor and Mme. Koussevitzky on the famous "show boat" excursion in 1914 when they chartered a steamer to take the Moscow Orchestra on a trip down the Volga, giving concerts at many communities on the way to people who had never heard such music. It was largely owing to the recommendation which Mr. Abell made of this conductor's genius that the late William H. Brennan, then manager of the Boston Symphony, went to Paris and engaged the maestro for the American baton post in 1924.

Among other events in Mr. Abell's long and brilliant association with the great in every field of music was his introduction of the prodigy Jascha Heifetz, then aged 10, to a notable assemblage at his headquarters in Berlin, including Kreisler and others. This was followed by Heifetz's Berlin debut in a solo program, and soon by his sensational bow as soloist with the Berlin Philharmonic Orchestra.

Among one of the many premieres attended by Mr. Abell was that of his friend Humperdinck's opera Haensel and Gretel at the Berlin Royal Opera on Christmas Day, 1893. He also was present at the Weimar premiere of this work on Jan. 5, 1894, under the baton of the youthful Richard Strauss. (This disputes Grove's claim that Weimar saw the world premiere on Dec. 23, 1893, but Mr. Abell, who was present, is able to testify to the true facts.)

HERBERT I. BENNETT.

ARTHUR M. ABELL and OLIN DOWNES, r., at the home of Mr. and Mrs. Abell, "Three Gables," at Hastings-on-Hudson.

"Natural Singing" Termed a Fallacy

The monitor is the ear in all matters of voice production, in the opinion of William Vennard, who is Chairman of the Voice Department in the School of Music at the University of Southern California. But singers often rely without real cause upon vague words used to describe the various functions of the voice.

"When earning a living depends on the unknown, one often is prone to use lucky charms and incantations," says Mr. Vennard, "and one's voice emerges from the unknown realm of the subconscious." He cites "the diaphragm" as an example of a fetish.

"Beginners are sometimes requested to place one hand on it. This is impossible since the muscle lies entirely within the body. And, second, it does not support the tone, as is so often stated. Phonation, for singers at least, is *expiratory*, and the diaphragm is an *inspiratory* muscle.

"Actually, all exhalation depends upon the abdominals for its power. Inhalation may be by action of the intercostals, expanding the ribs, or by the action of the diaphragm, lowering the 'floor' of the chest, or by a combination of both actions. Exhalation is achieved by the contraction of the abdominal muscles, pulling the ribs back down, pulling in the viscera, so that they push the diaphragm back up. In controlled exhalation, as in singing, the inspiratory muscles resist the abdominals, causing this act to be much slower and steadier. No one can deny that a well developed diaphragm is essential to breath control, but it *steadies* rather than *supports* the tone.

That Matter of Resonance

"Another magical word is 'resonance.' It has been used with so many different connotations that it means almost anything. Wherever vibration is felt or imagined during the production of good tone, the word is applied, so that we have 'chest resonance,' 'palatal resonance,' 'head resonance' and what not. Despite the fact that one often hears about nasal or naso-pharyngeal 'resonance,' medical and speech authorities are generally of the opinion that the soft palate closes off the nose and the naso-pharynx in all speech sounds except the true nasals. Nevertheless, some voice teachers have advocated that the soft palate be kept relaxed, in order that 'the resonance of the nose (?) may be added to the tone!' Ironically, this is the very type of resonance that makes the speech of a sufferer with cleft palate unintelligible, and this condition is often cured by plastic surgery when a pharyngeal flap is grafted to the defective soft palate, so that the nasal resonator is shut off permanently. But many singers still revere a dogma of the last century maintaining that the tone shall be 'directed up behind the soft palate, where it can accumulate head resonance.'"

"Singing," Mr. Vennard maintains, "involves three types of vibration. First is that imparted to the breath by the vocal bands; it passes through the throat and mouth (and for nasal sounds through the nose), certain frequencies being augmented and others—new vibrations—occisionally added, depending upon the size and shape of the cavities. A third vibration is the by-product of the first two. The bones of the body, and perhaps the air in smaller cavities like the sinuses, absorb some of the energy of the tone. This is an effect, not a cause, and pure waste, as it adds nothing to the sound audible in the hall.

Voice Not a Violin

"To say that the breath passes over the vocal cords as the bow passes over the strings is a misconception. They are not strings, but muscles, shaped somewhat like the cushions of a billiard table, and they vibrate throughout their length and thickness, whereas the string has principally length, its thickness being negligible. Though it is the nature of a string to produce harmonic partials by segmenting, such is not the nature of the vocal cords.

"The string of a violin produces its primary vibration, which is barely audible, and the soundbox builds both its volume and its timbre to a point where it is usable musically. The vocal bands produce a powerful vibration which sounds at its loudest when the singer simply opens his mouth and lets it out, and the theory often advanced by some voice authorities that various vibrating bones in the body are resonators or sounding boards is erroneous. The voice also has no bridge, an essential of any stringed instrument. The voice is really a wind instrument, the best analogies being between it and the brasses. The actuator is the same, the respiratory system. The vibrator in each case is muscular, though the larynx is much more complex than the lip embouchure in the horn, for example. The resonator in each is a body of air, though here again the vocal counterpart has many subtleties. For the voice we should use more often the metaphor of Paul Lawrence Dunbar, 'God's Trombones.'"

"Natural breathing," Mr. Vennard maintains, "is r h y t h m i c a l whereas breathing in singing is a-rhythmical. Artistic phonation is not like reflex phonation, but is only possible when the singer has acquired habits of release. Similarly, articulation is always learned, never natural. Most singers find that good diction requires an extra emphasis on the consonants. Learning to sing," he sums up, "consists in learning correct habits. A 'natural' vibrato is found in only about one out of five adults, and the 'natural voice' is one in a thousand. The teacher who says, 'Let the voice find its own natural resonance' (whatever that means) is only talking himself (and me) out of a job."

Civic Concert Service, Inc., Holds New York Conference

Upper row, left, O. O. Bottorff, president of Civic Concert Service and National Concert and Artists Corporation, with Metropolitan baritone Leonard Warren, Mrs. Bottorff and Mrs. Warren.

Upper row, center, the co-owners of NCAC, O. O. Bottorff and Marks Levine.

Upper row, right, Civic representative Edith Lowry being served some snacks by Blanche Thebom, Metropolitan mezzo-soprano, while Sol Hurok (left) and Harlowe F. Dean, Eastern Manager of Civic Concert Service, look on.

Second row, left, Hilde Gueden, Metropolitan soprano, center, chats with Mrs. Claire Spry and Thomas Ervin, Civic representatives.

Second row, right, Mrs. Margaret Mary Musso, Civic representative, Astrid Varnay, Metropolitan soprano, and Robert H. Kuhlman, Eastern Field Manager, seated l. to r. Standing, Mrs. Jefferson Walters, vice-president of the Dayton, O., Civic Association.

Third row, left, pianist Frederick Marvin with Metropolitan mezzo-soprano Nell Rankin, and Civic representative Thomas Fitzgerald.

Third row, right, (l. to r.) Civic representative Don Witham; Roberta Peters, Metropolitan soprano; Mrs. W. R. Moehlman, president of Knoxville, Tenn., Civic Association; Mr. Moehlman; and George A. Fowler, Western Manager of Civic Concert Service.

Fourth row, left, Nicola Moscona, Metropolitan bass, telling a story to Civic representative Mrs. Liduska Honor (left) and pianist Jean Graham.

Fourth row, right, (l. to r.) Colleen Cosgrove, Civic representative; D. L. Cornetet, vice-president of Civic Concert Service and NCAC; and Gina Bachauer, pianist.

Fifth row, left, Civic representative Sue Ann Turley admiring the performance of Marais and Miranda, folk singers.

Fifth row, right, (l. to r.) Elaine Malbin, soprano; Civic representative Louis Judson, and pianist Jacques Abram exchange some anecdotes.

O. O. Bottorff, president of National Concert and Artists Corporation and Civic Concert Service, Inc., was the guest of honor at a gala cocktail and supper party at the Rainbow Room of Radio City on Jan. 17. This marked the close of the 32nd Annual Conference for sales representatives of Civic Concert Service, who met in New York for ten days beginning Jan. 7.

The reception included a coast-to-coast broadcast over the Mutual network, saluting all members of the great Civic Music family and honoring Civic Music Association officers, directors and campaign workers across the nation. O. O. Bottorff was the principal speaker, greeting the nation's Civic Music members on behalf of Civic Concert Service, National Concert and Artists Corporation, with its scores of artists, and other dignitaries of the musical world who were present. D. L. Cornetet, executive vice president of Civic Concert Service and National Concert and Artists Corporation, as the closing speaker, paid similar

tribute and called attention to the principal cities of the Middle West, Southwest and Far West whose affairs he supervises as head of Civic's Western Division. Impresario S. Hurok in his remarks gave the Civic Music Plan a large share of credit for making possible the outstanding success he has achieved as a leader among concert managers. Emerson Buckley, musical director of the Mutual Broadcasting Company, was master of ceremonies and during the program introduced Ezio Pinza, Jan Peerce and Roberta Peters, who, in addition to singing, spoke in tribute to Civic Music members everywhere for the vitally important role which the Civic Music Plan has played in their own careers as well as those of the other artists.

The sales conference sessions were conducted by D. L. Cornetet. Individual sessions were addressed and moderated by Harlowe F. Dean, Eastern Manager; George W. Fowler, Western Manager, a new appointment which was announced at the opening session of the conference; and Robert H. Kuhlman, Eastern Field Manager. Several promising new members of the national sales staff were introduced and took an active part in the conference round-table discussions.

Many Social Events

A number of parties, attendance at Metropolitan Opera performances, concerts and Broadway shows filled the available time after conference sessions. Featured was a colorful dinner and square dance at the Huntington, Long Island, studio-home of Iva Kitchell, who personally made and presented individualized skirts to the ladies and kerchiefs to the men guests, and who performed some of her own inimitable dance satires.

BUCOLIC FROLIC . . . Dance Satirist Iva Kitchell and her husband, Stokley Webster (upper centre), entertained the Civic Concerts staff at a gay supper party and barn dance in their Huntington, L. I., studio-home. The skirts and kerchiefs for the guests were designed by Miss Kitchell.

The entire staff were guests of S. Hurok at the Twentieth Century Fox studio theatre for a preview of the new film of his life and career as an impresario, Tonight We Sing. Roberta Peters, Isaac Stern and others of the stars of the film were present and, along with Mr. Hurok, received the enthusiastic applause and congratulations of the group.

Astrid Varnay entertained with a smörgasbord at the Three Crowns Restaurant and provided an evening of entertainment. Metropolitan Opera singers Leonard Warren, Blanche Thebom and Hilde Gueden entertained with cocktail parties at their Manhattan homes. Gina Bachauer, noted Greek pianist, offered cocktails and self-accompanied dancing atop the St. Moritz Hotel in the Sky Garden. Jacques Abram, pianist, served cocktails immediately following his Town Hall recital.

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Der Rosenkavalier Returns to "Met"

After a hiatus of one season, Richard Strauss' Der Rosenkavalier was restored to the Metropolitan Opera repertoire on Jan. 22. Fritz Reiner interpreted every detail of the score with great technical mastery. But unfortunately (and perhaps owing somewhat to the dull happenings on stage) he did not enter fully into the spirit of this champagne-like score. Most of the time, though transparent, the orchestra sounded uninspired, and tempi sometimes dragged.

Octavian was again sung by Risë Stevens. After a rather slow start, her rendition from the second act on gained momentum and by the third she was her usual charming and good-humored self, vocally and histrionically, with many attractive details added to her action. Nadine Conner took over the role of Sophie on short notice, and, as always, proved a dependable, musical artist.

The Marschallin was sung for the first time by Astrid Varnay. Though her delineation had dignity, and though (especially in the third act) she looked extremely well, the role had not as yet been conquered by her, either vocally or in acting. In the first act she was too tragic; one missed the all-pervading humor and charm with which the part is endowed. Miss Varnay's vocal delivery was too heavy, and sometimes on this occasion she sang off pitch. Further performances are sure to improve her familiarity with this assignment.

A new singer, Endre Koreh, made his debut as Baron Ochs. Though he retains remnants of what must have been a fine voice, his present vocal condition hardly lent itself to an effective delivery of the part. In the high register he had to resort to a falsetto, with poor carrying results; and in his lower range he spoke more than he sang. His acting was without charm and humor, rather resembling Czupan in The Gypsy Baron by Johann Strauss, than Hofmannsthal's decadent member of the Vienese aristocracy.

The best performances were given by those cast in smaller assignments. Erich Kunz contributed a distinguished character study as Faninal, and the ever so dependable Thelma Votipka was outstanding as Marianne. The two intriguants were effectively entrusted to Martha Lipton as Annina and Alessio de Paolis as Valzacchi. Gerhard Pechner was very funny as the asthmatic Notary. Heard in other parts were Osie Hawkins, Emery Darcy, Paul Franke, Laura Costellano, Paula Lenchner, Margaret Roggero, Genevieve Warner, Adelina Palomanos, Rudolf Mayreder, Gabor Carelli and Gloria Lyons. Kurt Baum made a gem of the tenor singer's aria in the first act.

The stage director was Herbert Graf, and the action, while restudied to some extent, was rather confused in the final act. However, the very ending of the opera was sentimentally delightful.

H. W. L.

Peters and Alvary in Rosenkavalier

Two substitutions in the second performance of Der Rosenkavalier, on Jan. 26, were Roberta Peters as Sophie and Lorenzo Alvary as Baron Ochs. Miss Peters, who has shown a remarkable ability to "pinch-hit" in taxing roles on short notice, was a charming exponent, if at times slightly on the kittenish side. Her vocal reading of the high-lying role was, in the main, an impressive achievement, considering that she is said to have had no rehearsal with full stage forces. Mr. Alvary, who has sung Ochs with the San Francisco Opera and at the City Center here, presents a more than usually sensitive *roué*, and a likable one, though his comedy scenes in Act III were not dominating enough. His singing showed intimate knowledge of the part, and he was particularly winning in the climax of Act II, endowing the role with a sentimental rue not always found in it.

R. M. K.

Double Bill Returns

There was little change in the performances of Cavalleria Rusticana and Pagliacci on Jan. 21, from the familiar pattern of last season. In the Mascagni work, leads were sung by Zinka Milanov as Santuzza; Kurt Baum as Turiddu; Frank Valentino as Alfio; with Margaret Roggero, as Lola, and with Thelma Votipka as Lucia. It was a good cast, all the singers being generally in good voice. The melodrama progressed melodiously through its colorful episodes. The sets were more successful than the costumes. The charming preparations and procession for Easter were effective, but again the pre-High Mass activities appeared slightly frivolous and out of key.

Pagliacci offered a somewhat drab background for a colorful score. Delia Rigal was a sinuous Nedda, singing with more clarity and poise than previously

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in this part; Mario Del Monaco, a strong-voiced, emotional Canio; Leonard Warren, a fine Tonio; Thomas Hayward, singing and acting pleasantly as Beppe—all familiar in their assignments. Renato Capecchi took over the role of Silvio, making the lover warm-toned and appealing. Alberto Erede conducted both scores. M. C.

Thebom as Amneris

The matinee repetition of Aida on Jan. 24 brought Zinka Milanov back to the title role, in which the soprano offered transcendently lovely singing. Substituting for indisposed Fedora Barbieri was Blanche Thebom as Amneris, also in glorious voice and obviously enjoying her return to one of the parts she does in splendid style. The remainder of the cast, previously reviewed, listed Mario Del Monaco, Radames; Lubomir Vichegonov, the King; George London, Amonasro; Jerome Hines, Ramfis; Thomas Hayward, a Messenger; Lucine Amara, a Priestess. Conducted by Fausto Cleva, the orchestra played at times weakly, especially in the first scene of the opera, affording less than dependable support for the vocalists.

Thebom and Tucker in Gioconda

La Gioconda, on Feb. 2, brought back Blanche Thebom as Laura, in a beautiful visual enactment and vocally one of rich timbre and emotional appeal, if some higher tessitura was less rewarding to the ear. Richard Tucker also resumed the role of Enzo, singing with much fervor and emotion, with finely resonant and beautifully placed tones. His acting was lacking in conviction, a tendency to exaggerated and stock gestures being a fault he could easily curb.

Changes in Casting

In the Students' Matinee hearing of Aida on Jan. 23, Herva Nelli joined the company in the title role, and Giulio Gari sang Radames for the first time at the Metropolitan in a performance conducted by Renato Cellini. Jean Madeira returned to the role of Amneris.

At Saturday evening's Boheme, on Jan. 24, Licia Albanese was heard as Mimi, Renato Capecchi as Marcello, and George Cehanovsky as Schaunard, all for the first time this season. Brenda Lewis also sang Musetta in the Italian version, having been heard in the English one.

In an otherwise familiar cast, Lorenzo Alvary took the part of the cynical philosopher, Don Alfonso, for the first time this season in the Così Fan Tutte of Jan. 29. Apt wit and style were salient features of his acting and singing. Fritz Stiedry conducted.

The second Guild Students' matinee on Jan. 30, had Mildred Miller as a new Carmen with the company and Renato Capecchi gave his initial Escamillo with the forces.

In Don Giovanni on Jan. 30, Lawrence Davidson appeared as Masetto for the first time with the "Met" and Salvatore Baccaloni substituted for Erich Kunz as Leporello.

Gueden Sings Sophie Role

More changes in the cast of Rosenkavalier on Feb. 4 included Hilde Gueden's first assumption here of Sophie—an enchanting delineation, with her fine lyric quality of her voice shining especially in the trio. Jarmila Novotna sang Oktavian for the first time this season and, as usual, gave a most appealing portrait of the young knight. Miss Varnay's Marschallin, since her first portrayal, had gained enormously in vocal and histrionic effect. She gave a winning impersonation, one of great warmth and fine projection of personality. Another newcomer to the cast was Giulio Gari, who substituted for the indisposed Thomas Hayward, and was heard to good advantage as the Singer in his important aria in Act I. The performance as a whole had gained greatly in spirit under Fritz Reiner's baton. H. W. L.

Barbieri and Jussi Bjoerling in Double Bill

In a repetition of Cavalleria Rusticana and Pagliacci on Feb. 3, the interest was heightened by the listing of Fedora Barbieri as Santuzza and Jussi Bjoerling as Turiddu. While not having the telling clarity of a true dramatic soprano, in this first "Met" assumption of the role of the betrayed woman, Mme. Barbieri handled her sumptuous, long-ranged mezzo voice with ease. Histrionically she was magnificent. Hers was a passionate Santuzza—one compietely and vividly impressive. Returning to the company after European engagements, Bjoerling sang well during most of the short score but brought particular tonal splendor to the Addio, winning with Mme. Barbieri innumerable curtain calls and tumultuous applause.

In the following Pagliacci, Frank Guarrera sent the performance off to a rousing start with resonant singing of the Prologue. Mario Del Monaco was again the fine Canio, and Lucine Amara a pretty-voiced Nedda. Gabor Carelli took over the part of Beppe for indisposed Thomas Hayward, and Renato Capecchi again sang Silvio. Erede conducted.

M. C.

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Bostonians Seeking Support of Business

By Jules Wolffers

BOSTON.—A plea for financial support for the Boston Symphony took place when some 100 leading local businessmen were invited to an open rehearsal at Symphony Hall, followed by a typically New England lunch of clam chowder. Henry B. Cabot, who heads the trustees, explained the financial dilemma facing the orchestra. Private individuals can no longer make up the large annual deficit, he stated. Three courses are open, he continued, a community fund campaign, government support, or that of private business. Mr. Cabot said that from many viewpoints the trustees would prefer to appeal to the businessman. Isaac Stern, the orchestra's soloist for the week, added a neat bit of oratory in extolling the orchestra and urging its support.

No pledges were asked during this introductory session, but the step seems a logical one to pursue. The orchestra's value as a prestige factor was brought to a telling point by the European tour of last summer. There are, of course, certain problems connected with corporate gifts also. But the general reaction to the appeal seems at this writing to be favorable. It will be interesting to observe what the practical outcome may be.

Orchestral Programs

On the musical side, the orchestra continues to provide some exciting events. Stern did notable work in the Brahms Concerto aided by an exceedingly fine accompaniment from Munch and his men. The rest of this program of Jan. 24-25 included first Boston performances of the invigorating Bartok Deux Images, together with the delicate, and by now conventional, impressionism of Nuit by Gustave Samazeuilh (1877-1924), a composer not too well known here. Excerpts from Wagner's Meistersinger closed this brilliantly-performed concert.

Cantelli Triumphs

The following week, Guido Cantelli scored a triumph at the 15th pair of concerts. Opening his program with a sparkling reading of the Haydn Symphony No. 93, the brilliant young guest conductor demonstrated his abilities in the varying styles of the Stravinsky Jeu de Cartes, Rossini's Overture to Semiramide, and the Tchaikovsky Fifth. Only a little more polish and experience remain to place Cantelli in the forefront among leading conductors.

A concert of sentimental as well as musical value resulted when Jean Bedetti, retired first cellist of the orchestra, returned to give an able and perceptive interpretation of the Schumann Concerto for the Symphony Tuesday evening series. Under Richard Burgin, the soloist's former colleagues gave him everything in the way of sensitive accompaniment. Enjoyable readings by Burgin of Weber's Oberon Overture and the Shostakovich Symphony No. 5 made up the balance. Outstanding was the perfest *rapport* established between soloist, conductor, players and audience. Symphony Hall seemed of living-room size, with a group of equal partners making music for a circle of friends.

Visiting Artists Applauded

Among the visitors, the Societa Corelli presented two fine programs of works for string orchestra at Jordan Hall, assisted by the solid vocal attainments of Luisa Ribacchi, mezzo-soprano. Full houses greeted the touring Italians for the Fanny Peabody Mason Music Foundation events.

Two concerts on the interesting Boston Morning Musicales series at the Hotel Statler attracted the usual capacity throngs for Leonard Warren, baritone, and the pianist, Guiomar Novaes. This top-drawer talent left the patrons well satisfied and aided the Morning Musicales prime purpose of helping swell the coffers of the Boston School of Occupational Therapy.

Other visitors have included Segovia, in a distinguished Jordan Hall appearance; the song parodist, Anna Russell, in the same hall, who gained her accustomed quota of amused laughter; and the pianist, Badura-Skoda, who convinced a capacity Jordan Hall audience that his exploits in the flesh equal his distinguished work on wax.

Wichita Symphony Auditions

WICHITA, KAN.—The Wichita Symphony Society has announced the 1953 Naftzger Young Artists Audition, to be held on March 28, and made possible by the Naftzger Fund for Fine Arts, created by Mr. and Mrs. M. C. Naftzger in memory of L. S. Naftzger, Ida L. Naftzger and Lee Southwell Naftzger II. Contestants must be under 23 years of age, and residents of Kansas or enrolled in a Kansas college or university. There is a $200 prize with the Naftzger Young Artist Award for the contestant chosen as the finest; and awards of $100 each for vocal and instrumental winners.

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New Dance Group Plans Festival

By Rosalyn Krokover

It has been some time since the contemporary dance has been represented in the Broadway area; its activities have centered mostly uptown at the "Y" Dance Theatre and at Juilliard. Now comes an enterprising group called New Group Presentations, under the direction of Peter Lawrence (formerly connected with Ballet Theatre). The first of its dance festivals, planned to be annual or semi-annual events, will be held at the Ziegfeld Theatre on Feb. 22 and March 1. There are to be three performances in all, one on the first evening and two—matinee and evening—on the second. Negotiations are under way for a European tour this summer, a Fall Fiesta on Broadway, and a tour of the U. S.

The organization, which will sponsor and commission works by prominent modern choreographers, has organized the first full permanent company for a modern dance repertory, built around the nucleus of the New Dance Group.

An extensive repertoire and list of dancers will be crowded into the first three performances. Charles Weidman's popular cycle, Fables, based on the Thurber classics, will be seen with four works by Sophie Maslow—Champion, The Village I Knew, Snow Queen and Sonnets—and three by Jane Dudley—Family Portrait, Sonata and Reel.

Donald McKayle and his company will be the one outside group to be used intact and it will be represented by a new work, Games.

An array of guest soloists include Hadassah, Eve Gentry, Daniel Nagrin and Ronne Aul. The regular New Dance Group, of which Sophie Maslow and Jane Dudley are directors, lists among its dancers Mary Anthony, Ronnie Aul, William Bales, Irving Burton, Charles Czarney, Dorothea Douglas, Eve Gentry, Joseph Gifford, Billie Kirpich, Lila Lewis, Donald McKayle, Muriel Manings, Bett Osgood, Nona Schurman, Beatrice Seckler, Alvin Shulman, Anneliese Widman and David Wood.

New Dance and New Music

Dance Associates, a Theatre for New Dance and New Music, offered its first program on Jan. 25. The directors for the group are Jack Brinbaum, Edward Cole, George Robert Lewis, David Vaughan and James Waring and the advisory Committee includes Merce Cunningham, Louis Horst, Lincoln Kirstein and Muriel Stuart.

The works were mostly in the highly experimental stage and were generally so bogged down by symbolism and pantomime that little in the way of dance survived. However, the effort is sincere and worthwhile and with added performances, experience and constructive help there is no reason why the project should not succeed.

On the program were works by choreographers Alec Rubin, Shirley Broughton, Irving Burton, James Waring and David Vaughan and composers Lou Harrison, Marga Richter, Rudy Crosswell and Paul Turok.

Merry-Go-Rounders in First Program

The premiere performance of the Merry-Go-Rounders may be pronounced a complete success. As was announced previously, it is a group under the artistic direction of Doris Humphrey, presented by the YM&YWHA, devoted to programs for children. Three ballets sandwiched between a Prologue and Epilogue comprised the program. The ballets were The Donkey, an old fable brought to life with humor and fantasy by the choreographer, Alwin Nikolais, and composer Freda Miller; The Goops, a gay dance dramatization of the Gellett Burgess jingles choreographed by Eva Desca with music by Beatrice Rainer; and Holiday in Israel which consisted of an airplane trip with stopovers in Mexico, India, Swiss Alps, and folk dances depicting the Festival of First Fruits.

Stella Bloch and Beatrice Rainer furnished the excellent lyrics and music for the Prologue and Epilogue and they were expertly interpreted by James Paul (The Ringmaster) and Bernice Mendelsohn (The Magic Mechanic).

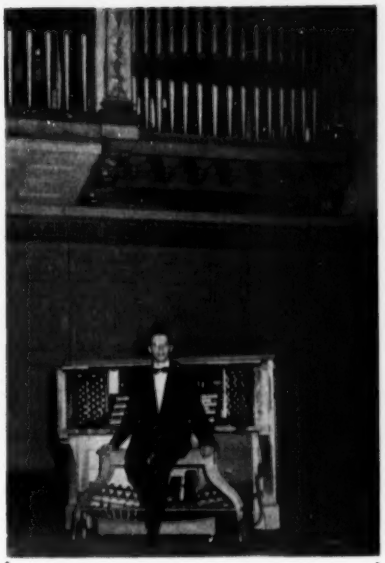
The entire program was conceived and performed with intelligence, imagination and an understanding of a child's mind. There was just the right amount of audience participation to keep the child from getting restless, there were morals, humor and good clean fun all interwoven with charm and subtlety. This organization should be as popular in serving stimulating entertainment for children as the children's travelling theatre was before the war.

Dance News

Lida Martinoli, prima ballerina of the Teatro Colon in Buenos Aires, gave a program at Carnegie Hall on Feb. 1. She was assisted by Eugenio Slavin, dancer, and Fanny and Sar Martinoli, pianists. . . . Iva Kitchell entertained the Civic Representatives, sixty strong, with a personally prepared cocktail and dinner party on Jan. 10. . . . May O'Donnell, contemporary dancer, offered excerpts from her Dance Sonata, composed by Ray Green, for the Feb. 11 program, Evenings with the Creative Dancer, at the Brooklyn Academy of Music. . . . Ballet Theatre is enjoying one of the most successful tours in American Ballet history; at its conclusion in late April it will have given 197 performances in 96 cities. . . . Musical Artists are now booking for Jose Limon and Dance Company with Pauline Koner, Jean Leon Destine, Lucas Hoving and Lavina Neilson (members of the Limon troupe), Sinda Iberia and Juana who is scheduled for a New York appearance at the Y auditorium on March 21.

Adele Marcus in Recital

Adele Marcus, American pianist, was heard on Jan. 18 at Carl Fischer Hall in the second of three concerts given under the auspices of Lado, Inc., to raise funds for scholarships and awards.



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Quaker City Hears Baton Contingent

By Samuel L. Singer

PHILADELPHIA.—A succession of ingratiating guest conductors of the Philadelphia Orchestra, during Eugene Ormandy's mid-season vacation, was climaxed with the appearance of Paul Paray for a pair of concerts that proved a highlight of the season. The sensitivity of Paray's conducting, his flexibility and insight, made the orchestra sound like the great instrument it is. The guest received the most fervent ovation of the season, being recalled on Saturday night a dozen times. He presented two novelties or near-novelties, Auric's brilliant if superficial Overture and the "dance poem" by Paul Dukas, La Péri, more impressionistic in style than The Sorcerer's Apprentice. In two staples of the repertoire—Schumann's Fourth Symphony and the Tristan Prelude and Love-Death—Paray wove a particular spell with extraordinary lucidity and dynamic control.

The popular Pierre Monteux scored a minus and a plus in his two programs. His opening bill sounded better on paper than in the concert hall, consisting of Beethoven's King Stephan Overture, last heard here in 1928, under Monteux, d'Indy's Second Symphony, not given here in 48 years, and Strauss's Don Quixote. The Overture is not representative of the Titan, and the Symphony was impressive for technique rather than inspiration.

The following week was a different story. Under Monteux the orchestra was at its brilliant best in the Moussorgsky-Ravel Pictures at an Exhibition, and also shone in Schumann's Second Symphony. An engaging novelty was a deft series of variations by Henk Badings, Netherlands composer, on the folksong There Were Two Royal Children.

Alexander Hilsberg concluded his fortnight's stay with a cheerful interpretation of Beethoven's Pastoral Symphony and a Till Eulenspiegel in which the humor was just right.

Brahms Cycle Resumed

Another guest conductor was young Thomas Schippers, who directed a concert performance of Menotti's The Consul as the first Pension Foundation program. This certainly brought out all that was in the music, aided by Patricia Neway, Andrew McKinley and others of the original cast, plus Mary Kreste as the Mother.

HONORED . . . Dr. Howard Hanson, l., president of the National Music Council, presents that organization's annual Conductor's Citation to Pierre Monteux "for his distinguished contribution to the development of American Music" during his last season with the San Francisco Symphony. The award was presented at a recent concert of the Philadelphia Orchestra which Monteux conducted as guest.

Ormandy's return was signalized by the continuance of the season's five-part Brahms Cycle with the imposing First Symphony. Zino Francescatti's nobility of style, impeccable technique and tone were worthy of the Violin Concerto.

The annual visit of the Boston Symphony, presented by the Philadelphia Forum, provided a memorable concert conducted by Charles Munch. It featured the first local performance of Honegger's Fifth Symphony, a work evocative of the human spirit's triumph. There is much that is impressive, such as the atonal but not dissonant first movement and the steady drive of the last movement with its soft ending. In contrast to the Honegger were Debussy's Printemps and Roussel's lively, sometimes humorous second Bacchus et Ariane Suite, an exciting score which bears a spirit resemblance to Daphnis and Chloe.

Another fondly remembered orchestra was the Societa di Corelli of Rome, presented on the New Chamber Orchestra series. This superb chamber group sounded as if it were one instrument, with a tone of velvet sheen. It brought new life to works of Vivaldi, Corelli and their contemporaries. Luisa Ribacchi, mezzo-soprano, was assisting soloist.

Operas and Other Programs

Performance of two seldom-heard operas gave a lift to the lyric drama season here. The Metropolitan brought its admirable ensemble version of Cosi fan Tutte, with Fritz Stiedry conducting and all concerned earning laurels. . . . An encouraging capacity audience greeted the Philadelphia Civic Grand Opera's revival of A Masked Ball. Ferruccio Tagliavini sang artistically, as did the other principals—Mary Curtis, Cesare Bardelli and Claramae Turner, with Sonia Leon, Nicola Moscona and Yi Kwei Sze excellent in secondary roles. Giuseppe Bamboschek as always conducted ably. . . . The Philadelphia La Scala Opera Company gave Aida, well balanced on all counts, as its best performance of the season. Principals were Herva Nelli, Salvatore Puma, Jean Madeira, Claudio Frigerio and Tomas Cavada, with Carlo Moresco conducting. . . . Festival of Song was up to the Fred Waring standard, with Lara Hoggard conducting the choral group in a well-chosen program of varied and worthy items. Felicia Conde was the assisting dancer. This was a Philadelphia Forum presentation, as was the Gershwin Concert Orchestra conducted by young Lorin Maazel. Sanroma's playing of the Concerto in F and Rhapsody in Blue was impressive; the program's orchestrations by Peter Bodge were less successful. . . . Vladimir Horowitz and Marian Anderson were in fine form for their recitals, presented by Emma Feldman.

Baron to Lead New Chamber Group

A new chamber music ensemble, The Classic Chamber Orchestra, has been organized by Sydney Baron, who will conduct the group for its first New York presentation, "An Evening of Mozart," at Town Hall on Feb. 25. Soloists for the initial concert will be Erna Berger, soprano, and Reginald Kell, clarinetist.

The Classic Chamber Orchestra will include 28 musicians from the NBC Symphony, the New York Philharmonic-Symphony, the Metropolitan and New York City Center Opera Company orchestras, and other leading symphonic aggregations, with Harry Glickman, first violinist of the WQXR String Quartet, as concertmaster. It will continue as a permanent organization under Mr. Baron's musical direction, with a full season of concerts throughout the New York area planned for 1953-54.

WHO'S WHO in CONCERT PROMOTION

ROLAND E. CHESLEY, head of the Great Artists Series, Utica, N. Y., presents six concerts a year; in a house with capacity 3,000, for the past few years his season subscriptions total between 2,800 and 2,900. A graduate of Dartmouth, and for many years connected with the publishing house of Ginn and Company, Mr. Chesley went into music management, he says, "because as a youngster brought up in Maine in a little hamlet far removed from any large center, I was deprived of the opportunity to hear great artists, and I used to resolve that if the time ever came when I could make possible that of which I was deprived, I would do so." Mr. Chesley says that he has never ceased to thrill at almost any type of concert where good music prevails. He believes in exceptionally talented young artists, and urges that managers do all they can to help them. He lists as a "dislike" "some of our modern music, with its whinings, groanings and absence of melodic line." He spends his holidays at a camp on a beautiful little lake near Hamilton, N. Y., where he can sit by a great open fire, listening to the radio, reading and thinking. Mr. Chesley is secretary of the National Association of Concert Managers.

William McGrath Wins JUGG Award

The selection of William McGrath, tenor, as the winner of the sixth Annual JUGG, Inc., Award, was announced by Esmay Cox, president of the organization. Mr. McGrath was the unanimous choice of the judges, and will be presented by the organization in a debut recital at Town Hall in the fall of 1953.

PASSED AWAY

GUSTAV STRUBE, 85, violinist, conductor and composer, died at his home in Baltimore on Feb. 2. He was born in Ballenstedt, Germany, studied with his father and at ten played in the local orchestra. At 16 he became a pupil of the Leipzig Conservatory, then played in the Gewandhaus Orchestra, and later taught at the Mannheim Conservatory. In 1889 he came to this country as a player with the Boston Symphony, which post he retained until 1913, and in 1909 conducted at the Worcester Festival. After 1913 he was professor of harmony, counterpoint and other courses for 33 years at the Peabody Conservatory of Music. In 1916 he became the first conductor of the Baltimore Symphony, of which he was a founder, and which he led until 1930. He also conducted the Students' Orchestra at Peabody. An honorary degree was awarded him by the Philadelphia Academy of Music and he was the recipient of a prize from the National Federation of Music Clubs. His compositions included The Captive, an opera heard in Baltimore; three symphonies, poems, overtures, rhapsodies, preludes and other orchestral works; two Violin Concertos; a Sylvan Suite; Americana; a Sinfonietta; a String Quartet and other chamber music, also choral works. He was the author of The Theory and Use of Chords and other theoretical volumes.

GEORGES ZASLAWSKY, 72, violinist and composer, died in New York on Jan. 28. He was born in Kiev, studied at the Conservatory there and in St. Petersburg. In 1908 he made his debut in the latter city. He also was credited with founding the Filarmonica Conservatory there, later conducting in Berlin, Paris and Prague. In 1925 he came to the United States, appeared in a special concert with players of the New York Philharmonic-Symphony, and in 1927 founded the Beethoven Symphony Orchestra. This orchestra gave concerts at intervals but was disbanded in 1929 because of financial difficulties.

Mr. Zaslawsky also in 1940 led the New York Orchestra. He last appeared at the Metropolitan Opera at a concert for the benefit of the United Nations Appeal for Children in 1948. Surviving are his widow, Gertrude; two sisters, Maria Zaslawsky, and Mrs. Sophie Fistoulari, whose son is the conductor Anatole Fistoulari; and a nephew, Anatole Kitain, pianist.

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Sabata Guest with L. A. Philharmonic

LOS ANGELES.—The second guest conductor of the season with the Philharmonic Orchestra, Victor de Sabata, opened his concert with a dynamically charged reading of Rossini's overture to La Gazza Ladra, rousing the usually staid audience to fervor. The conductor also provided a colorful interpretation of the suite from Casella's ballet, La Giara. The incidental tenor solo was sung by Richard Robinson. Also programmed were Mozart's 39th Symphony, lyrically performed, and Morton Gould's Spirituals for string choir and orchestra.

On his return from guest conducting in San Francisco, Alfred Wallenstein led an all-Brahms program with Rudolf Serkin as soloist. Wallenstein continues to reveal an affinity to the music of Brahms, as was evidenced a few seasons back by his performance of the Requiem. After the Tragic Overture, the conductor provided a thoughtful, movingly expressive reading of the Third Symphony. In the Piano Concerto No. 1, Mr. Serkin revealed his well-known scholarly approach and strong technical powers, though the performance as a whole somewhat lacked in mellowness.

Cesare Siepi, Metropolitan Opera basso, scored a triumph in his local debut at the Philharmonic Auditorium. The possessor of a fine voice and unusual musical intelligence, he opened his program with an air from Handel's Berenice. A superb rendition of Mozart's concert aria, Mentre ti lascio, o figlia, was followed by a deeply sensitive group of Schubert songs. Leo Taubman was a fine accompanist.

Solomon returned for three local concerts, the first presented at the Philharmonic Auditorium. The Bach-Liszt Prelude and Fugue in A Minor was followed by workmanlike interpretations of the Schubert A Minor Sonata and Beethoven's "Les Adieux." A group of Chopin Ballades was also offered.

The Budapest Quartet, performing on the Coleman Chamber Concerts, at the Pasadena Playhouse, again displayed their oneness of virtuosity and thought, brilliantly playing Beethoven's F Major and the Hindemith E Flat Quartet (1945).

Julien Musafia, pianist, made his bow at the Wilshire Ebell Theater, creating a favorable but unexciting impression. Soundly schooled, he displayed a facile technique and many of the average virtues found in the young concert pianists of the day. . . . Armand Tokatyan, former tenor of the Metropolitan, made one of his infrequent appearances at the monthly Fireside Musicales. The years since his semi-retirement have had little deleterious effect on his voice, heard by a large audience. An added feature of the concert was the pianism of Vernon Overmyer, 21-year-old local artist, who displayed an awareness of musical style beyond his years and a sparkling technique. . . . Paula Allen, 23-year-old soprano, who received praise in a recent local showing of Mozart's Marriage of Figaro, has been signed by the Pacific Opera Company of San Francisco and will make her Bay City debut in Faust at the War Memorial Auditorium, when the company presents seven operas, March 10 through 27. . . . Lukas Foss, noted composer, conductor and pianist, has been named to the faculty of the music department at the University of California at Los Angeles for the Spring semester.

C. P.

Halsey Stevens at U.S.C.

Halsey Stevens, an excerpt from whose book, The Life and Music of Béla Bartók, was printed in the Musical Forum department in the issue of Feb. 1, is a member of the faculty of the University of Southern California, and not of the University of California at Los Angeles, as erroneously stated.

Bartok Quartet Cycle In San Francisco

SAN FRANCISCO.—The Juilliard Quartet presented all Bartok's six quartets in two evenings. Their execution of these taxing works is of such skill and sensitivity, their interpretation so musical and therefore communicative even to audiences not too familiar with contemporary works, that these concerts presented a high point of the season. The first evening was well attended and the second drew an even larger crowd. The Juilliard group appeared as an attraction of Spencer Barefoot's Celebrity Series.

The second concert of the San Francisco String Quartet (Naoum Blinder, Frank Hauser, violins, Ferenc Molnar, viola, and Boris Blinder, cello) turned out to be one of their best. Mozart's Quartet in A (K. 464) was given a fine, even performance. Vaughan Williams' Quartet in G minor received a devoted, often stirring reading. But it was the quintet by Dvorak, with Rosina Lhevinne, pianist, as the guest artist, which really lifted the evening into the realm of the exceptional. Though Mme. Lhevinne is a master of the romantic style and knows the secret of the singing tone, the Dvorak work was not allowed to slip out of its beautiful architectural frame. Her strength communicated itself to the strings and resulted in a memorable performance of a work seldom heard.

Elena Nikolaidi appeared in a recital at the Opera House presented by the California Civic Music and Art Foundation. Major works on the program were Schumann's cycle Frauenliebe und Leben, Jean Canteloube's Songs of the Auvergne and Donizetti's aria, O Mio Fernando. Songs by Haydn and Mozart and a Spanish group by Joaquin Nin left no doubt that Mme. Nikolaidi is at home in many styles, forms and musical epochs. Her singing was of the highest order in its technical aspects as well as in the art of interpretation. Stuart Ross was the able accompanist.

Guest Conductors Appear

Alfred Wallenstein as guest conductor of the San Francisco Symphony Orchestra presented for the first time locally Gian-Carlo Menotti's The Apocalypse, a work which had much of the melodic inventiveness for which the composer is known, but which also demonstrated that symphonic writing is not what he

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does best. The other major work on the program on Thursday night was Brahms' Piano Concerto No. 1, on Friday and Saturday his Piano Concerto No. 2, both beautifully played by Rudolf Serkin.

Victor De Sabata's first San Francisco appearance as conductor was somewhat marred by poor programming. The concert opened with Rossini's Overture to La Gazza Ladra, followed by Sibelius' En Saga and Respighi's Roman Festivals. After intermission came a dramatic but not deeply stirring reading of Dvorak's Symphony No. 5, and a vertiginous one of the Ride of the Valkyries.

CHARLOTTE HILLER.

Ojai Festivals Musicale

LOS ANGELES.—Ojai Festivals, Ltd., in cooperation with the Los Angeles Patrons Committee, presented an evening of arias, duets and trios from operas on Feb. 1 at the residence of Mrs. Sam O. Sprager. Ernst Gebert was musical director, and the soloists were Phyllis Althof and Peggy Bonini, sopranos; Lee Madsen, mezzo-soprano, with James Low at the piano. The program included duets from Marriage of Figaro, Madame Butterfly, arias from Mignon, Tosca and The Consul, trios from Carmen and Goetterdaemmerung and the final scene from Der Rosenkavalier.

Forbes Cutter Artists Busy

HOLLYWOOD.—Jack Hilliard, tenor, artist-student of Belle Forbes Cutter, sailed Feb. 7 on the SS. Queen Mary to sing at the Stork Club and at the Palladium in London. Other artists from the studio of Mme. Cutter include George Milan, tenor, appearing in a singing role in the motion picture 49 Men; Robert Sands, tenor, who sang at the Inauguration and one of the balls celebrating it in Washington; Robert Franklin, tenor, soloist for the Cathedral Chapel, currently appearing in the M-G-M picture Plymouth Adventure; and Jane Easton, soprano, in the leading role of a picture produced by Allied Artists.

Pacific Coast Jottings

Charles Maxwell's triptych for flute, four horns, harp and tympani, David and the Lord, was performed on Jan. 23 at The Wilshire Christian Church at the third of the Friday Evening Concerts. . . . Cora Burt Lauridsen and Austin E. Fife, new members of the music teaching faculty at University of California Extension, began a course on Folk Music in America on Feb. 19. . . . Dr. Anneliese Landau, who is giving a course of eight Tuesday evenings for beginners on the Architecture of Music, presents seven of them at the Beverly-Fairfax Jewish Community Center, but was heard in that of Jan. 22—on the Solo Sonata—at the home of Mr. and Mrs. G. Gould. . . .

Portland Symphony Elects

PORTLAND, ORE.—The Portland Symphony Society has elected as president Mrs. Ralph D. Moores, the first woman to hold this post with the Portland group and one of the few women presidents of major symphonies. Reelected were Frederic F. Janney and Theodore Arenz, vice-presidents; Thomas F. Frewen, treasurer, and Mrs. Marshall Snyder, secretary. Messrs. Janney and Frewen were named to fill vacancies made by resignations, and a special meeting was scheduled later.

Portland Plans Choral Fete

PORTLAND, ORE.—The 125-voice Portland Symphonic Choir under C. Robt. Zimmerman will give its annual Choral Festival on Feb. 23 at the Lincoln High Auditorium. With accompaniment of organ, piano and orchestra, the choir will present Bach's Cantata No. 50 for double chorus, Mozart's Mass in F Major, Fauré's Requiem and (by popular request), a repeat performance of Father Austin Johnson's Veteran of Heaven, written for the Portland Symphonic Choir and premiered in 1951.

Aside from its usual two appearances with the Portland Symphony Orchestra, performing this year, Moussorgsky's Boris Godounoff and Pierné's Children's Crusade, Handel's Messiah, the Choral Festival and an operetta in collaboration with the Portland Civic Theatre, the choir has given concerts in neighboring cities and a matinee and evening performance of Gilbert and Sullivan's The Mikado in Aberdeen, Wash.

In addition to the main choir's activities, a training group under Wilton Slocum, assistant director-coach, gives weekly study in musicianship, vocal production and English and foreign language diction. Members of this group await openings in the main choir.

Assisting in direction and serving as accompanist is Lauren B. Sykes, concert organist of the Northwest. Ruth Roper, pianist and accompanist, assists Mr. Sykes and is in charge of concert management and promotion.

With the close of the winter season, the choir will open its summer series of outdoor operetta at Holladay Bowl.

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Walter Scharf

COMPOSER

MUSICIANS IN FILMS

Antheil en Riposte: "Remember, the mistakes of a world premiere are not always basically or essentially the mistakes of the composer." Taking a definite stand on the controversy aroused by the world premiere of his opera Volpone, George Antheil, in an exclusive interview for the Musical Courier, discussed the future of the American opera composer and of the difficulties he faces.

"America opera is bound to suffer unless the composer can produce his opera by himself. The opportunities for an operatic creator to do so are so rare, however, that he must compromise and face various hazards. There are persons who fight for more music when the composer himself has cut out many pages, to give opportunities for staging, direction, acting, etc. And there are artists who sing medium C at rehearsal, and frantically reach for high C at the premiere, with the result that the composer is damned for everything."

Asked about the markedly melodic content of the opera, which surprised Coast musicians, the former Bad Boy of Music replied, "I consider that to write a dissonant opera for the sake of controversy is 'old hat.' The true revolution is to do the unexpected. Remember 1924, when Picasso came out with classic simplicity? That had shock appeal, but was not unexpected by true artists, who know that the function of creative art is to renew and refresh. That's how I felt about writing a melodic opera. We've gotten stale with dissonance and must return to simplicity."

Incidentally, the third, and edited, performance of Volpone staged at U.S.C. displayed a more sparkling, witty and musically vital opera. The favorable response prompted Antheil to state, "Now that finally, the opera is ready, the problem we face is more acute to the composer than the one of getting a first performance. That problem, in this as in other works, is the second staging somewhere in America. The American operatic composer needs most of all a sympathetic ear, not just from the public but from operatic managers."

Antheil, who does only one film score annually, "to live on, rather than depend on the salary of a University professor," will leave for New York shortly to attempt to solve the operatic composers' greatest problem, a second staging. Meanwhile he's drafting another American opera.

• • •

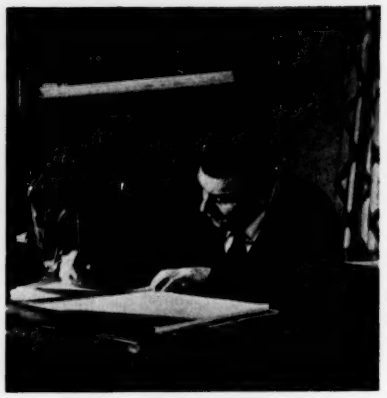
Scharf Defends Hollywood: During the average Hollywood musical year, a staggering output of music is composed for films. The motion picture composer is often called upon to defend his creation, especially against musical "purists," who contend that film music is usually commissioned, not inspirational.

Walter Scharf, whose music for Goldwyn's Hans Christian Andersen was nominated in the current Academy Awards race in the category of scores for musical pictures, recently discussed this point. "Evidently, musicologists overlook the fact that the classicists often wrote on the same type of commission. We strive to complement a mood or dramatic situation, as they often did also in operas. They composed to please the technical capabilities of a patron, while our music must please millions. One difference is, of course, that we live in 1953 and these masters composed around 1700 or 1800 and the tempo of the times is different. Due credit should be given to the craftsmanship and musical knowledge of the film composer."

In the matter of a recognizable sound-vocabulary common to many Hollywood motion pictures scores, Mr. Scharf was not apologetic. He asserted that there was also great similarity of harmonic and other effects in previous periods, as in Telemann, Vivaldi and Bach, or later in Schumann and Brahms.

In his score for Hans Christian Andersen, Scharf utilized the music of Liszt, richly orchestrating the Sonata theme, the Mephisto waltz and some of the Sonnets of Petrarch.

This composer and musical director finds a more serious problem in his work



WALTER SCHARF

than concern over the reaction of purists. It's the lack of public recognition for the serious Hollywood composer, as exemplified in many a feature film. "There are usually six or seven specialty songs written by a top-notch popular melodist," he continued, "3 to 21 minutes of highly publicized material against our 45 minutes of original orchestral creation. Even winning four Academy nominations does not convince the public. They remember and recognize only the popular tunes from the film. But, a problem for a composer is nothing new. I honestly don't think we'd be happy without one!"

Alfred Wallenstein, musical director of the Los Angeles Philharmonic, is reportedly considering a first performance of Scharf's Saga of Scrooge, a symphony based on the Charles Dickens character.

C. P.

Members' Concert by Philharmonic

Vladimir Golschmann on Feb. 2 conducted the New York Philharmonic-Symphony in the first of two private concerts given each season for friends and members of the Society at the Plaza Hotel. The program included Mendelssohn's "Italian" Symphony, excerpts from Fauré's Pelléas and Mélisande, Lully's Minuet from Le Bourgois Gentilhomme, Ravel's Pavane pour une Infante défunte, and the first and third Slavonic Dances by Dvorak.

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NEW YORK CONCERTS

(*Continued from page 6*)

convincing power. Especially the Fuga was masterfully done, and found the house so responsive that his playing was interrupted by vociferous applause.

It was a daring undertaking to program Bartók's Premiere Sonata. For this listener it is very difficult to evaluate the work after a first hearing. It stems from Bartok's early period, like the Allegro Barbaro for piano, and is aggressive and almost brutal in its approach. Mr. Olevsky, who all through the evening was sensitively assisted at the piano by Wolfgang Rose, and who is a romanticist and a sensitive and delicate artist, adapted himself remarkably to the completely different style of the work. The second half brought enchanting readings of Saint-Saens' Havanaise, Scarlatescu's Bagatelle, Wieniawski's Scherzo-Tarantella and many encores. H. W. L.

Alexander Brailowsky, Feb. 4, E.—Brailowsky again captivated his large audience with a program designed in the monumental style. Opening it was the Bach-Busoni Chaconne, played with uncommon plasticity and variety of colors, and consummate technical dexterity. Less rewarding in content and execution were Beethoven's Thirty-Two Variations in C minor. Weber's Perpetuum Mobile was played at breathtaking speed, with pedal too much in use to achieve utmost clarity. The first half closed with Moussorgsky's Pictures at an Exhibition, an interpretation of strong accents, the final climax of the Great Gate in Kiev having especial grandeur of conception and dynamic power. But in details the work was played with too much force and too little lyric beauty, lightness or imagination. The second half was devoted to Chopin's Sonata in B minor, interpreted in a heroic style, with not too much emphasis given to the lyric aspects of the work. The pianist's virtuosity captivated the audience, which demanded many encores. H. W. L.

TOWN HALL

Emil Danenberg, Jan. 20, E.—Much of the pianist's performance had musicality and sensitivity that were not commonplace. In melodic passages he produced many lovely, bright and mellow tones, was usually able to keep outlines visible, though there were unclear or inarticulate spots in various swift measures. While dryness obtruded in some places in the Schubert D major Sonata, op. 53, Mr. Danenberg seemed most at home in the Brahmsian second section of its slow movement, the beautiful Trio of its Scherzo, and its graceful and charming Rondo. He conveyed certain fine and deep qualities in slow portions of the Bach F sharp minor Toccata. Three Ravel pieces, including the Fugue and Toccata from Le Tombeau de Gouperin, were played with considerable color and delicacy, if not quite the ultimate in subtlety. Leon Kirchner's Sonata (1948) was revealed as a fairly logical work, representative of a questing and pensive spirit and containing in its first half fantastic implications and interesting details, some of them modal, Oriental, chromatic or impressionistic. E. B.

Donald White, N. Y. debut, Jan. 21, E.—It is to the credit of a young singer making his bow here to present a new song cycle of the musical importance of Ernst Krenek's Fiedellieder. It is even more meritorious if the undertaking is backed by a genuine understanding and musical immersion of the artist. Mr. White, who has a fine, well trained baritone voice of equal balance in every register, did himself proud with his interpretation of this cycle. He also showed his mettle in arias by Bach, Mozart and Handel, and German songs by Hugo Wolf, Brahms and Strauss. He has a real poetic feeling and knows how to express it convincingly in his vocal delivery. His diction in the foreign tongue is good and his feeling for the poetic value of the word always present. This also distinguished his offerings of English songs by Vaughan Williams, Finzi, Warlock, Charles, Barber, Rickett and Malotte. Mr. White needs to achieve a greater variety of dynamic colorations in his renditions. But here is an artist in the making who may go far on the recital stage. H. W. L.

Adolph Baller and **Gabor Rejto,** Jan. 22, E.—Five Beethoven sonatas for cello and piano comprised the solid fare offered by Mr. Baller, pianist, and Mr. Rejto, cellist, to a large, enthusiastic and discriminating audience. Each a virtuoso in his own right, and the team work was excellent throughout the taxing works by the master. Mr. Baller was never an accompanist but a collaborator with Mr. Rejto. Their instruments were blended into a unit of tonal utterance. The cellist possesses a tone of warmth, fullness, vibrancy and color. This reviewer remembers with pleasure the pianissimo tenderness he expressed in the Adagio con molto sentimento d'affetto movement of the Sonata in D major, op. 102, No. 2. In the Allegro fugal measures of the same opus both musicians were superb. The four other Sonatas listed were the G minor, op. 5, No. 2, C major, op. 102, No. 1, F major, op. 5, No. 1, and A major, op. 69. H. I. B.

(*Continued on page 32*)

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SILHOUETTES By MARY CRAIG

Lully's Opera in New York Premiere

Music for 1953, a new producing group, gave the New York first hearing of Armide, a lyric tragedy by Jean Baptiste Lully (1686), on Feb. 2, in Theresa Kaufmann Auditorium. Written for the diversion of Louis XIV and the Court of France, Lully's masterpiece displayed elegant form, beautiful style and lovely, fluent sound in melody and scoring, and a 20th century audience awarded it what was doubtless a far more riotous approval than it had at its premiere two and a half centuries ago. It is a stately, slow-moving piece, but one so intricately devised that the interlacing of recitative and aria holds color, grace and, above all, interest for the listener. It is also grateful for the performer, who must find enjoyment in the exquisitely formed phrases.

The story is not unusual. Following the fashionable Greek prototypes, a Circe-sorceress, Armide, defends her realm, situated near Palestine, against the advancing Crusaders, conquering all save the renowned Knight Renaud. She calls spirits, demons of Hell and her fellow enchantresses to her assistance in the mortal fray. She meets Renaud, falls in love with him and bewitches him until he remains in her palace, a willing captive to her spells. After many scenes (the opera has five acts) and vicissitudes, his friends Ubalde and the Danish Knight, though plagued by magic images of their own beloveds, persuade Renaud to forsake Armide. After a scene of great fury, musically speaking, the concluding part shows Armide alone, deserted; whereupon she proceeds, somewhat calmly and with tasteful vocal airs, to go mad.

The concert version offered by the society of young artists was not a complete innovation, as music history relates that the king's illness having prevented his attendance at the premiere, a special performance was arranged by Lully and given in concert form in the king's bed chamber.

Since Armide is considered a difficult, vocally taxing work, if actually sung and not declaimed, a great deal of credit should be awarded the group promoting this hearing of a superb composition. In the name role was Ruth Kobart, singing with splendid style. She was ably seconded by Hilda Ohlin, a fine artist and interpreter as Phenice, and Catherine Rowe, also a superior singer, as Sidonie. John Reardon, taking over the part of Hidraot in place of indisposed Louis Quilico, made an excellent impression. The entire cast was above the average in vocal gifts and delivery. Also listed were Ted Hart as Aronte; William Golden, Renaud; Cynthia Lee, the Water Nymph Demon; Dorothy Clark the Heroic Shepherdess Demon; Robert Zalkin, especially telling as Hate; Wilson Jones, Ubalde; Joseph Tanner, the Danish Knight; and as Demons, Iris Fribrock, Dorothy Clark, again, and Robert Sommers. Space does not permit giving to each his or her due meed of praise.

There was a delightful choral group, a small, well balanced orchestra. The ensemble was authoritatively conducted by James Bolles, with the continuo contributed by Carl Schachter and Joan Brockway.

Three for One

When Porgy and Bess opens its New York run at the Ziegfeld Theatre on March 10, William Warfield will be missing from the cast. He was booked for a concert tour extending between the European run and his scheduled May 4 opening as Porgy at the Ziegfeld. The baritone refused to disappoint his concert audiences. The Ziegfeld production will employ three alternates as Porgy until Warfield returns to the cast on May 4. He turned down previously the role of De Lawd in the Broadway revival of Green Pastures; a New York City Opera invitation to sing Rigoletto in last season's revival; and La Scala's bid to create Nick Shadow in Stravinsky's The Rake's Progress (world premiere), as he was under contract to MGM for Huckleberry Finn.

LOTTE LEHMANN will make a six weeks' tour next fall under the management of Russell Lewis and Howard Young in "Of Opera, Song and Life," a program in which she will tell anecdotes of her career. Two sopranos and a tenor will be sought for an accompanying troupe, with Fritz Zweig as conductor.

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Delta Omicron Founders' Day

Delta Omicron's Founders' Day, celebrated throughout the United States in December, took special cognizance at the beginning of the 43rd year of the fraternity in honors paid to Marian MacDowell and a national directive for an especially great effort this year for fund raising for the MacDowell Colony. Delta Omicron has been part of this project since 1924 when the suggestion to build a studio at the colony was presented to the tenth annual convention. The studio was completed in 1928.

Dr. Carl Eppert, national patron, heard his Escapade played in Milwaukee and Chicago by the Chicago Symphony. The Woodwind Ensemble, Milwaukee, played his Bagatelle. Dr. Howard Hanson, national patron, conducted the Wisconsin All State Symphony in a movement from his Romantic Symphony. Thor Johnson will direct a two weeks' series of concerts beginning July 30 at Fish Creek, Wis.; a chamber symphony orchestra of 25 players will be recruited from leading orchestras.

Pledges of Delta Pi chapter at Hunter College, New York, used the composition Gifts and The Wind and a musical setting for the 27th Psalm (soprano, alto, oboe, clarinet and viola) by Dorothy Holcomb, Delta Omicron advisor, in a recent program. The latter was conducted by Dr. Andrew Emile, national patron. All Delta Pi members appeared in concert with the Hunter College Choir in December.

Delta Omicron will hold its national conference in August, 1953, in Chicago.

Will Schwartz in Musical Events

FORT COLLINS, COLO. — Will Schwartz, professor of violin and orchestra at Colorado State College, gave a faculty violin recital on Feb. 1, accompanied by George Volpe. The program included the premiere of the Violin Concerto in C by Gregory Bueche, head of the college's music department, as well as the Nardini Concerto in E minor, the Glazounoff Concerto and short compositions by Mr. Schwartz, who is also conductor of the Fort Collins Civic Symphony.

This orchestra recently gave its second subscription concert of the season, with Grant Johannesen as piano soloist. At its next concert on Feb. 22 the orchestra will perform a Prelude and Fugue by Bach, arranged by Mr. Schwartz.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Feb. 15. New York Philharmonic-Symphony, Bruno Walter conducting, Camilla Wicks, violinist, soloist, CH, A; Mary Bothwell, soprano, TH, A; New Friends of Music (New York Chamber Orchestra, Franz Allers, conductor); Olga Coelho, ballad singer and guitarist, TH, E; Ann and Bets Gantvoort, joint vocal recital, CRH, A; Boriss Piekalnitis, basso, CRH, 5:30 p.m.; Martha Pollak, pianist, CRH, E; New York Flute Club, CFCH, 5:30 p.m.

Feb. 16. Little Orchestra Society, CH, E; Musicians Guild, TH, E.

Feb. 17. Gerard Souzay, baritone, TH, E.

Feb. 18. Artur Rubinstein, pianist, CH, E; Bach Aria Group, TH, E.

Feb. 19. New York Philharmonic-Symphony, Bruno Walter conducting, Elena Nikolaidi, mezzo-soprano, and Set Svanholm, tenor, soloists, CH, E; Barbara Steinbach, pianist, TH, E.

Feb. 20. New York Philharmonic-Symphony, same as Feb. 19, CH, A; Paul Loyonnet, pianist, CH, E; Jakob Gimpel, pianist, TH, E.

Feb. 21. New York Philharmonic-Symphony, Franco Autori conducting, Paul Badura-Skoda, pianist, soloist, CH, E; NAACC, TH, 5:30 p.m.; Jack Kudeviz, accordionist, CRH, E.

Feb. 22. New York Philharmonic-Symphony, same as Feb. 19 and 20, CH, A; Lewis Moore, pianist, TH, A; New Friends of Music (Hortense Monath, Philharmonic Chamber Ensemble), TH, 5:30 p.m.; Norwegian Singing Society, TH, E; Geneva Thompson, soprano, CRH, 5:30 p.m.

Feb. 23. National Orchestral Association, CH, E; David Gibson, pianist, TH, E.

Feb. 24. Philadelphia Orchestra, CH, E; songs and choral works by Mary Howe, with Howard University Choir, Katharine Hansel, soprano, TH, E.

Feb. 25. Vladimir Horowitz, pianist, CH, E; Sydney Baron, Chamber Orchestra, TH, E.

Feb. 26. New York Philharmonic-Symphony, Igor Stravinsky, conducting, CH, E; Joseph Block, pianist, chamber orchestra, Frederick Prausnitz, conductor, TH, E.

Feb. 27. New York Philharmonic-Symphony, Igor Stravinsky conducting, CH, A; Jennie Tourel, mezzo-soprano, TH, E; Eugene Stoia, violinist, CRH, E.

Feb. 28. New York Philharmonic-Symphony, Franco Autori conducting, Jeanne Mitchell, violinist, soloist, CH, E; Teresa Victoria, soprano, and Albert Cambetes, baritone, CRH, E.

Marienka Michna's Engagements

Marienka Michna, pianist, made two recent broadcasts for the Voice of America, one of them an interview in the Slovak language. She has recorded 18 Slovak folk songs on LP disk with Rudolf Petrak, tenor of the New York City Opera; gave her fifth New York concert in October, and subsequently has appeared in Newark, N. J.; Lowell, Mass.; Blackstone, Va.; Brantford, Ont.; Torrington, Conn.; Woodstock, West Va., and at the International Women's Exposition at the Armory at 34th Street and Park Avenue in New York.

Miss Michna's pupil Sally Burstein played piano solos at Carnegie Recital Hall in a concert sponsored by the International Music Lovers Guild on Jan. 17.

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Chicago Concerts Appeal

By René Devries and Dosha Dowdy

CHICAGO.—George Schick was at the helm for the mid-week Chicago Symphony Orchestra concerts of Jan. 23 and 24, in a not altogether grateful program. But the conductor's musical authority and plastic, vigorous baton found quick response from his men of the orchestra, and gave added importance to Creston's Two Choric Dances, Schumann's Overture, Scherzo and Finale—not among the composer's more inspired works—and the Alpine Symphony of Strauss. The last-named work was performed here only once thirty years ago, and was considered then too obviously programmatic to warrant hearings. Nevertheless, the largely orchestrated work was given a vivid interpretation, the thunderstorm and other episodes vying with music descriptive of the elements by previous composers such as Beethoven, Rossini and Wagner. Following its performance, Schick and the orchestra were warmly feted.

Bruno Walter was the magnet attracting the throngs of Symphony devotees to the following week's concerts—the Tuesday afternoon, and Thursday-Friday pair. Wagner's Overture to The Flying Dutchman, opening the program, was particularly impressive for the fresh brilliance and wonderful sonority given its performance. Mozart's D Minor Symphony ("Prague") became enchanting, as its delicate nuances and exquisite pattern were delineated with true Mozartian tradition. If in the first and last movements of Brahms' First Symphony—which the late Frederick Stock, who had played it under the composer, conducted so often in Chicago—this reviewer missed the most fullblooded vigor, he took delight in the reading of Strauss' Till Eulenspiegel; fascinating was the youthful spirit of the never-aging Rondo.

De Los Angeles Recital

Victoria De Los Angeles, one of the foremost singers from Spain, deepened her grip on her Chicago audience by giving a recital in which beauty of tone and vocalization were matched by a *bel canto* seldom heard nowadays in opera or on the concert stage. Miss De Los Angeles' beautiful voice, even through the scale, is used with a nobility and *savoir-faire* that should serve as models to students and professional singers. Following Ilia's difficult aria from Mozart's Idomeneo, the diva's impeccable classic style was further in evidence in Vanne, sorella ingrata, from Handel's Radamisto, which requires a soprano whose medium voice is as rich as the upper portion of her scale. In the Schubert group, the singer's excellent diction and interpretation were other qualities to be admired. Of the French group we liked best Ravel's Vocalise en forme d'-Habanera, in which Miss De Los Angeles disclosed her coloratura capabilities. The closing Spanish works were delightfully sung. The recitalist had Paul Berl as an accompanist of high order.

Invincible Rubinstein

Orchestra Hall was not large enough to accommodate Artur Rubinstein's tremendous following in his recent recital here, so as usual the stage was set with those listeners lucky enough to be at the elbow of the celebrated pianist. The auditors heard one of his most outstanding programs. The opening Bach-Busoni Chaconne has seldom sounded more lucid. The famous artist made the piano discourse eloquently in works of Brahms, Schumann, Debussy, Albeniz and a Chopin group of particular charm.

Anderson in Orchestra Hall Recital

Marian Anderson on Jan. 31 sang the first of two Orchestra Hall programs scheduled here this season. The famous artist, with the invaluable Franz Rupp at the piano, offered Handel arias, Schubert lieder, Verdi's Pace, from Forza del Destino, a group of Barber, Swanson and Britten (the last as arranger of English folksongs), and Negro Spirituals. These were sung with all of their traditional fervor, which sets Miss Anderson's interpretations above others. Stirring accounts were given of the Schubert group, including Der Erlkönig, and the Verdi aria, powerful in their dramatic interpretation. Granted that the contralto's voice has undergone changes in the last few years, and that one misses some of its former rich resonance, Miss Anderson remains a wonderful artist and vocalist. Her capacity audience was still intact, clamoring for more encores, at a late hour.

Wilkomirski-Paul in Sonatas

Michael Wilkomirski, long familiar to local music lovers as violinist of the Russian Arts Trio, and as one of the WGN staff, returned to Chicago recently to play violin sonatas and a group of shorter pieces with Wanda Paul in one of Mary Wickerham's Twilight Concerts. The program began and ended with Beethoven and Debussy, with Bloch, Szymanowski, Ravel and Brahms between. Beethoven's demanding Sonata in C minor, op. 30, No. 2, was a carefully worked out collaboration, effectively played. Miss Paul's technical skill compassed the difficult Brahms-Paganini variations neatly. But it was the Bloch Nigun and Szymanowski's Fountains of Arethusa that caused newcomers to sit forward in their chairs, and old listeners to smile at remembered beauty reaffirmed. The rhapsodically beautiful Debussy work, played with exquisite tone and perfect stylistic command, sent this early evening audience of music lovers away with the sense of fulfillment that only truly fine performance of outstanding music can give.

H. L. B.

Dean Sanders in Award Program

On Jan. 19 at Orchestra Hall, Dean Sanders, winner of the Musical Arts Piano Award for this season, played the recital which was his prize. The program opened with three Fantasien of Brahms, followed by Haydn's Andante with Variations in F minor, and Prokofieff's Seventh Sonata, op. 83. The second half held the Beethoven sonata, op. 109, Inventions by Bach, Krenek and Ganz (the last a premiere), and the Fantasie in F minor of Chopin.

In performance Mr. Sanders displayed qualities which promise well for future development. A fortissimo over-harsh for Beethoven and Brahms nevertheless enhanced the effectiveness of the percussive Prokofieff score. But clean technique, skillful pedalling, and utmost clarity of the slightest pianissimo marked the beautifully played Haydn, and the discerning and sensitive reading of the Beethoven slow movement. Mr. Sanders'

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Foldi for ISCM Program

Andrew Foldi, basso, will be heard as soloist on the program to be presented by the Chicago Chapter of the International Society of Contemporary Music in Fullerton Hall, March 1, in songs of Bartók, Stravinsky, Bloch, Ives, Chanler, Blitzstein and Fletcher. His other future engagements include those in the role of Satan in Franck's The Beatitudes with the Apollo Club (Orchestra Hall, April 7); as recitalist at New Trier High School (April 14); as conductor of the midwestern premiere of Handel's Jeptha (Temple Isiah Israel, May 17); as Sciarrone and the Jailer in Tosca at Grant Park, Aug. 16-17; and as Titurel and Second Knight of the Grail in the concert version fo Parsifal to be given on April 23-24 by the Chicago Symphony Orchestra, Kubelik conducting. Mr. Foldi was soloist also for the orchestra's performance of Stravinsky's Les Noces on Dec. 4-5. Other recent appearances were as the Old Hebrew in Samson and Delilah, over WGN on Jan. 17, on which station he has also sung on Career Performance and as Scarlet in Robin Hood; in bass roles of Honegger's Jeanne au Bucher (Twilight Concert Series, Dec. 16) and in presentations of Handel's Messiah at Cornell College, Mt. Vernon, Ia., and Knox College, Galesburg, Ill., during December.

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whole performance was remarkably even, with a freshness and vitality sustained throughout a program of imposing physical demands. H. L. B.

Other Concerts

Other artists making reappearances in Orchestra Hall recitals within the past fortnight were William Kapell, Menuhin and Thaddeus Kozuch.

Kapell had no thought of "playing to the gallery" when he programmed Copland's Variations, Moussorgsky's Pictures at an Exhibition, and Schubert's A Major Sonata (opus posthumous) which comprised his program, and for this we admire Kapell as we respect him for his unrelenting diligence and searching for the very essence of the music he plays. There were virtuosic playing and exquisite pianissimi (though at times a bit too "precious") but there was also playing too marked with driving force. Kapell has extraordinary accomplishments credited to his thirty years, but has not yet attained full artistic stature.

Menuhin was heard in Sonatas of Beethoven (No. 7 in C minor); Ben-Haim, whose attractive work for violin alone was given its world premiere by Menuhin here last season; and Mendelssohn; and in a group of pieces by Ravel, Dvorak-Kreisler and Wieniawski. The newly discovered and controversial Mendelssohn in F major (1838) was particularly enjoyed for its beautiful Adagio movement, which bears the composer's undeniable signature. Menuhin's cool, aristocratic playing obviously delighted his large audience. He had in Adolph Baller an ideal piano associate

Thaddeus Kozuch, replacing Benno Moiseiwitsch on the Musical Arts Piano and Concert Series, was making his second appearance for the Musical Arts when he played in Orchestra Hall recital Feb. 3, for Mr. Kozuch was the first winner of this series 14 years ago. Since then the gifted pianist has made many important appearances both in recital and with orchestra, though this was not one of his most rewarding ones. There was playing that caught fire and blazed brilliantly, though briefly, and some that held beauty in repose, but one felt through much of the program, that the artist was too detached from the music he played—Scarlatti Sonatas, the Schumann Phantasie, Tcherepnin's Toccata, op. 1 (enjoyed by the pianist apparently as much as by the audience), Chopin Etudes and Mazurkas, and those of Szymanowski, played with particular devotion, and pieces by Villa-Lobos and Debussy. Mr. Kozuch had an unusually enthusiastic audience who enjoyed several encores.

Helen Westbrook's Activities

Helen Westbrook, well-known organist, has been heard recently on the Ding Dong program over NBQ network televised over NBC network weekdays at 9 a.m., and on Noontime Comics. The versatile artist will be presented in a group of her own organ compositions at the annual organ concert of the Musicians Club of Women on Feb. 16 at the Baldwin Organ Studios.

Esther La Berge in Mahler Cycle

Esther La Berge, mezzo-soprano, assistant to Martial Singher at the Chicago Musical College faculty, appeared in the school's fourth faculty recital Jan. 21, in Mahler's Lieder eines fahrenden Gesellen, with Rudolph Ganz and Margery Giles, heard in two-piano works of Ravel and Manuel Infante. Miss La Berge will give a Fullerton Hall recital March 9, under the concert management of Howard R. Will.

Reuter Studio News

On Jan. 30 Nada Reinwein was piano soloist with the Tri-Cities Symphony Orchestra in Davenport, Iowa, conducted by Harry John Brown. She played the Rhapsody in Blue by Gershwin. This is the second of the students of Rudolph Reuter to have played with this orchestra, with which he himself was soloist some years ago.

Michaels Memorial Award Open

The 1953 Michaels Memorial Music Award has announced its fourth annual competition, to be presented under the direction of the Ravinia Festival Association. Eligible are candidates in voice, string instrument or piano, amateur or professional, 18 to 34 years of age, inclusive, who are American citizens, or have shown the intention of becoming one. The winner will receive $1,000 and a solo appearance with the Chicago Symphony at the Ravinia Festival during the summer of 1954. Auditions will be held in Orchestra Hall, Chicago, May 11 to 13 next. Applicants should write for forms to the Michaels Memorial Music Award, 122 South Michigan Ave., Chicago 3, Ill., and return the blanks before March 15 next.

WEFM Marks 13th Anniversary

WEFM, the Zenith Radio Corporation FM station, is celebrating its 13th anniversary by playing at least one of Beethoven's 32 piano sonatas every day during February.

Youth Week Scholarships Offered

Twelve music scholarships are being offered to talented and deserving young people at one of six accredited colleges, conservatories and universities in the Chicago area by the Youth Week Scholarship Committee, headed by Dr. Rudolph Ganz, president of the Chicago Musical College, and including also Joseph Creanza, dean of music, Roosevelt College; Dr. Arthur Becker, dean of music, De Paul University; Melba Thrasher, registrar, Cosmopolitan School of Music; Dr. Edgar Nelson, president, Chicago Conservatory, and John Hattstaedt, president, American Conservatory. Mrs. Alma K. Anderson is the Music Chairman for the annual Chicago Youth Week. The Scholarships Committee will audition applicants on April 22 next, from 10 a.m. to 5 p.m. in Fullerton Hall of the Art Institute. Any boy or girl under college age who is sponsored by a music teacher or public school teacher is eligible to compete for a scholarship in voice, piano, violin or other instruments. Candidates may obtain application blanks by writing to Mrs. Alma K. Anderson, at 4311 W. Belmont, Chicago 41, Ill. The deadline for all entries is April 6 next.

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NEW YORK CONCERTS

(Continued from page 27)

Gina Bachauer, Jan. 23, E.—A big technique, a fine, basic piano tone, and a large amount of correct musicianship were displayed by the Greek pianist in a varied program. She delineated clearly and energetically the Reger Variations and Fugue on a Theme of Bach, a long set marked by dullness in the late nineteenth-century idiom. The pianist gave external style and structure, if little emotional substance, to the Bach-Tausig Toccata and Fugue in D minor. Three pieces by Couperin, Rameau and Telemann were treated with daintiness and restraint. Each of six Etudes from the opus 25 of Chopin was played at the proper tempo, except the slightly fast and inflexible A flat major. The F minor and C sharp minor lacked color and mood. The C minor needed much more distinctness in inner rhythms. The F major sounded best of the six. Mme. Bachauer was largely out of her element in three Brahms Intermezzi, for she neglected the inner and lower voices in the op. 117, No. 1, sentimentalized op. 117, No. 2, and read op. 119, No. 3 in a swift, superficial way that made impossible a suitable attention to unusual nuances and harmonic details. She was, however, on congenial ground in Albeniz' Navarra, the final number. E. B.

National Association for American Composers and Conductors, Jan. 24, A.—This group offered a program devoted largely to contemporary works. The only historic contribution was a String Quartet by John F. Peters (1746-1813), a German who settled in Pennsylvania. It is a well-made score showing craftsmanship, but more or less routine.

The contemporary music offered was not too provocative. The composers Frank R. Bohnhorst with a Piano Sonata, Leon Stein with his Violin Sonata and Ashley Vernon with his Quintet for violin, clarinet, horn, cello and piano all seemed attuned to the late romantic music of the 19th century. A song cycle, The Runaway Slave. by Lucile Anderson Bell bordered closely on semi-popular music. The Greenwich String Quartet; Ray Sabinsky, violinist; Benno Rabinoff and Ramy Shevelov, violinists; Ruth Geiger, Sylvia Rabinoff, and Avraham Sternklor, pianists; Marjorie Hamil, soprano; Richard Eeissig, hornist; Robert Kaminsky, clarinetist and Jackson Wilsey, cellist, were the executants. Miss Bell accompanied at the piano her own song cycle. H. W. L.

Erna Berger, Jan. 25, A.—In the first of three recitals, the soprano's transcendent musical intelligence, the accuracy of pitch made this all-Schubert recital delightful and particularly meritorious for students of vocal repertory. In Die Forelle, Heidenröslein and Der Hirt auf dem Felsen, Miss Berger's fluent delivery was perfection itself. Fundamentally, the voice lacked color and emotional warmth in such songs as Nacht und Träume and Die junge Nonne, although a floating clarity in the pianissimo "Alleluia" of the latter and in the Ave Maria held an appealing charm. Other fine numbers were the Totus in corde lanqueo, sung in Latin, the Pastorella and Frühlingsglaube. David Weber played the splendid clarinet obbligati for two of the works. Bozidar Kunc was at the piano. M. C.

Feb. 1, A.—With Bozidar Kunc again at the piano, Miss Berger re-affirmed her mastery as a vocalist in a list which presented arias by Mozart and lieder by that composer and by Richard Strauss. Small songs, like Das Veilchen or Der Zauberer by Mozart, assume first rate musical importance in her interpretation. The beauty of Strauss' lyricism has seldom been more convincingly conveyed than in Miss Berger's interpretations. She rightly was feted to the hilt by an audience which received many encores. H. W. L.

New Friends of Music, Jan. 25, 5:30 p.m.—Jennie Tourel, assisted at the piano by George Reeves, bestowed her artistry upon a program of exquisite old and new music. Starting with the dramatic Lamento di Arianna by Monteverdi, sung with convincing pathos and great emotional richness, she proceeded to Purcell's rarely heard Mad Bess (from Orpheus Britannicus) and two virtuoso coloratura arias by Domenico Scarlatti. As witness to her technical prowess, every figuration of the vocal line was presented with utmost clarity, and the musical content was preserved in its complete connotation. In four songs by Mozart, Miss Tourel sometimes tended to over-dramatization, as in Das Veilchen, which in this reviewer's opinion should be interpreted with more simplicity; the humor in Warnung seemed a bit forced.

The crowning event was the artist's reading of Paul Hindemith's Die Junge Magd, in which she was assisted by the Philharmonic Ensemble, conducted by the composer. This 30-year-old cycle of songs on the beautiful, sensitive poems of George Trakl has lost nothing of its appeal; it is one of the finest compositions of this composer, in its sparing musical underlining of the beauty of the words. Miss Tourel, with her instrumental assistants, made it a memorable artistic experience. The audience gave them a prolonged ovation. H. W. L.

Feb. 1, 5:30 p.m.—The New Music String Quartet began their concert with three fine examples of old Italian music, the F minor Capriccio by Vitali, the Sonata a Quatro in D minor by Alessandro Scarlatti, and the Sonata a Quatro in D major by Tartini. The group's well-modulated, ample, unforced tone and usually sensitive musicianship—despite an occasional lack of intensity or subtlety—were evident in each work, and espe-

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cially the closing one, Mozart's D minor Quartet (K. 421).

The novelty was André Jolivet's Quartet No. 1, a highly dissonant composition, often colored by perfect fifths and augmented fifths, and at times reminiscent of textural devices of Bartok and Debussy. Most interesting were the many original touches, the contrast of fluency and ruggedness in the opening movement, and the perplexed, brooding, and tranquil moods of the slow middle movement. E. B.

Doda Conrad, Jan. 25, E.—This recital was an artistic success and musically gratifying for the interesting, unhackneyed, and imaginative songs employed. It included the world premiere of Jean Françaix's La Cantate de Mephisto, scored for bass voice and string quintet, written and dedicated to Mr. Conrad. In the modern spirit, it is a setting of Paul Valéry's Mon Faust, and its harmonic and melodic texture is often a satirical expression of our times. Especially delightful were the Schumann settings of Nine Poems by Heine, op. 24, to which the singer brought a charming, sensitive feeling and style. Eight Polish Folk Songs by Poulenc were sung in Polish. While Mr. Conrad has some vocal limitations, both in the quality and production of his voice, he gave discriminating interpretations of a most interesting program. Felix Wolfes was the able accompanist. B. D.

Little Orchestra Society, Jan. 26, E.—Thomas Scherman and his orchestra opened the evening with Purcell's Fantasia upon One Note, one of the finest orchestral pieces of this composer. One wonders at the richness of color, the finesse of shading and the imaginativeness of design shown in this score, only one of many Purcell wrote in this form. The performance conveyed the spirit of the work persuasively.

Tony Miranda was soloist in the first New York performance of Hindemith's Concerto for Horn and Orchestra. He played his difficult part with dexterity and fine musicianship, but the Concerto sounds more like a contrapuntal exercise than an inspired composition. Of course, the hand of the master is evident in every bar, but on the whole and with the exception of a finely spun romantic lyric theme in the slow section, the composition is like *Gebrauchsmusik*, as it shows off the potentialities of the solo instrument without ever being an emotional experience. The orchestra also played Dvorak's amiable Legenden, op. 59, Book 2.

With the superb Isaac Stern as soloist, Haydn's Concerto in C major received a reading which, especially in the heavenly Adagio, reached heights of interpretative achievement. Prokofieff's Violin Concerto No 1, in D major, was magnificently done by Mr. Stern, closing an evening much appreciated by the audience. H. W. L.

American Bach Society, Jan. 27, E.—The chamber music group did not quite attain the same level of skill and competence as it did last season. Still, there was much that was acceptable and pleasing, particularly in the later works in the program. Instrumental soloists included the harpsichordist Melville Smith, the violinist Wolfe Wolfinsohn (a last-minute replacement), the cellist Maurice Bialkin, and the flutist Emmanuel Mesthene. The bass Paul Matthen in two cantatas sang solo parts with his usual ability. After a group of entertaining little pieces by Louis Couperin, Telemann's sweet and lively Sonata in C for Flute and Continuo was heard. The Bach Cantata No. 82, Ich habe genug, was often blemished by poor balances and off-pitch instrumental sounds so that little of its spiritual resignation and ultimate gladness could emerge. Better treatment was bestowed upon the simplicity, grace, and wit of the Rameau Cantata, Aquilon et Orithie, ou l'Enlèvement d'Orithie.

Most interesting and colorful of the French works presented was Francois Couperin's Apothéose de Lully, given in Melville Smith's tasteful new version, in which variety of instrumentation was achieved for the many short sections by different groupings of eight instruments, two violins, a viola, cello, harpsichord, flute, oboe and bassoon. Couperin, by contrasting and intermingling the French and Italian Baroque styles, here fashioned a composition with much descriptive and evocative power, buoyancy and loveliness. E. B.

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NEW YORK CONCERTS

(Continued from preceding page)

Ralph Kirkpatrick, Jan. 28, E.—The noted harpsichordist attracted a large audience for a program of works by J.S. Bach, Rameau, Haydn, Domenico Scarlatti. He began with Bach's Overture in the French Manner, played with stylistic assurance and consummate virtuosity. The Harpsichord Pieces in E minor and a Sarabande, Gavotte and Doubles by Rameau were done with the same skill. Six delightful Scarlatti Sonatas were arranged so that, in each case, a slow one followed by a rapid one in the same key, and won particular audience approval. As a interlude, Mr. Kirkpatrick performed Haydn's Sonata No. 46, in A flat, on a modern reproduction of a typical 18th century pianoforte, constructed for the artist by John Challis. This sounded rather like a one-color harpsichord, and the work would possibly have been more rewarding on a modern concert grand. Encores were added at the close. H. W. L.

Jerome Rappaport, Jan. 29, E.—The annual recital by this sterling pianist programmed a tonal first and an atonal second part. The former held Mozart's Fantasie (K. 397), Bach's Fugue in A minor, Haydn's Sonata in E minor and Beethoven's Sonata in A flat, op. 110. The latter group consisted of Hindemith's Sonata No. 2 (1936), Robert Starer's Prelude and Toccata, and Bartok's Six Dances in Bulgarian Rhythm. Mr. Rappaport's generally bell-like tone production, fine musicianship and polished style were in grateful evidence. He was particularly effective in the Beethoven and Hindemith works, expounded with dignity and intellectual grasp. The large audience asked for extras at the close. H. I. B.

Kenneth Amada, Jan. 30, E.—The youthful pianist opened his list with the Bach-Liszt Prelude and Fugue in A minor, followed by Haydn's Sonata in D major, No. 7, and Schumann's Symphonic Etudes. The second half consisted of Ravel's Sonatine and closed with a group of Chopin. Mr. Amada has a reliable technic and is a solid musician. He plays with excellent dexterity and a healthy musicianship, but for the moment his interpretations fall short in delicacy and imaginativeness. This was especially felt in his playing of Ravel's colorful piece and in some of the Schumann variations. But Mr. Amada is a promising artist, of whom fine things can be expected. His audience received his offerings with warm applause, demanding encores. H. W. L.

Josef Marais and **Miranda,** Jan. 31, E.—Greeted by an audience overflowing onto the stage, this popular team of balladeers again entertained in their inimitable style. To musicianly guitar accompaniments by Mr. Marais, the couple sang South African, French, Irish, Flemish, Austrian and Dutch folksongs. Both in solo and duo this team is definitely individual. Who can sing Waltzing Matilda as they do? Or Train to Kimberly, Old Johnnie Goggabee, Sugarbush, There Was a Lad Was Born in Kyle, The Grandstone Man, A Bumper of Wine, Johnny With the Bandy Legs, The Donkey's Lament, Onions and Potatoes, and many others? Almost a dozen encores were given before the audience consented to go home. H. I. B.

Luis Galve, N. Y. debut, Feb. 1, E.—The Spanish pianist brought poetry, imagination, and expressive individuality to a large part of an unusual program. He liked to spin out long melodic lines, sometimes too deliberately, but with clear, finely colored and well projected tones. There was humor, along with a few overly prominent details, in his reading of Couperin's Chronicle of the Great and Antique Guild. Appropriate tenderness and vitality were apparent in the Grieg Lyric Pieces. Despite some fussy moments, touching and spontaneous qualities enhanced Mr. Galve's interpretations of the Mozart F major Sonata (K. 332). Even his super-rhapsodic handling of the Brahms B minor Rhapsody, op. 79, had attractive measures. Yet some lack of brilliance in fast playing was indicated in the speedier portions of the Scriabin Sonata-Fantasy in G minor. In the closing Spanish group, Mr. Galve presented Three Dances from Falla's El Amor Brujo vividly and effectively. E. B.

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Rufus Smith, Feb. 2, E.—With William Tarrasch at the piano, the bass-baritone opened his recital with two arias by Bach, from Cantatas No. 178 and 117, and Handel's recitative and aria, Del mio caro bacco from Xerxes. He showed a thoughtful phrasing in his singing. A group of Schubert and Hugo Wolf songs also had a serious approach, but there was not too much variety in the dynamic range. Mr. Smith, who has done extensive work on Broadway, gave a dramatically convincing rendition of Boris' Monologue from Moussorgsky's Boris Godounoff. After French songs by Duparc, Fauré and Debussy, and English ones by Tarrasch and Theodore Chanler, he climaxed his program with Maurrant's aria from Kurt Weill's Street Scene. Here and in the ballads sung as encores, Mr. Smith's dramatic temperament sustained his vocal gifts most effectively, and he was warmly applauded by the audience. H. W. L.

Virginia Reinecke, Feb. 3, E.—At her second New York appearance, this attractive and accomplished pianist from Baltimore again revealed an unforced musical tone, adroit pedaling, reliable interpretative ability and poise at her instrument. The opening work was the monumental Brahms Sonata in F minor, op. 5, which came off well. Schumann's Davidsbündlertänze followed. The second part held the Suite by Poulenc; Six Hungarian Dances by Bartók; Two Etudes, Nocturne in C sharp minor (op. posth) and Scherzo in B flat minor, by Chopin. Encores were demanded by the fair-sized, appreciative audience. H. I. B.

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Netherlands Music Program, Feb. 3, E.—A concert of contemporary Dutch works, sponsored by the Committee for Netherlands Music, opened with the Second Sonata, op. 16, for cello and piano by Luctor Ponse, a youthful composer who is half Swiss and half Dutch by descent, and writes music very much in the style of Hindemith. Played with fine tonal production and excellent musicianship by Harvey Shapiro, cellist, and David Garvey, pianist, it was an effective piece. Less impressive as a composition was the late Willem Pijper's Sonata for violin solo, though it was played with consummate technical and musical artistry by Ralph Hollander. A Sonata for flute and piano by Ton de Leeuw, also a follower of Hindemith's musical style, interpreted by Ruth Freeman, flute, and David Garvey, piano, proved not too rewarding. Desi Halban, assisted at the piano by David Garvey whose remarkable gifts as a chamber musician and accompanist deserve special mention, sang with finesse and delicacy Three Old Dutch Songs arranged by Pijper and (what for this reporter was the highlight of the program) Dankbare Jubilacie by Hendrik Andriessen, a dramatic, melodically distinguished song. She closed her group with two compositions by Henriette Bosmans on French texts, which rather closely bordered on salon music.

The offering of most substance was Hans Henkemans' Sonata for two pianos, played with greatest devotion and impressive artistry by the renowned duo-piano-team, Bartlett and Robertson. It is a work of conservative modernism in four movements, with the third, Allegro vivo, giving the climactic effect. A distinguished audience, headed by the Dutch Ambassador to the United States and other notables, was vociferous in its applause. H. W. L.

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FEATURED SOLOISTS with the Gershwin Concert Orchestra of 25 players now making a two years' tour of the country in "A Gershwin Festival." Seated is Carolyn Long, soprano, standing, l. to r., Lorin Maazel, conductor of the organization; Theodor Uppman, baritone, who created the title role in Britten's opera Billy Budd; and J. M. Sanroma, pianist, who was a friend and protégé of George Gershwin.

Gershwin Concert Orchestra Filling 100 Dates on Tour

The Gershwin Concert Orchestra has begun a tour of 100 engagements, giving all-Gershwin Festivals in that number of cities of the United States and Canada between January and the middle of May. Opening on Jan. 25 in Norwalk, Conn., the group next were heard in the Academy of Music in Philadelphia (sold-out) the following night. Their only appearance this season in greater New York was on Feb. 2 at the Paramount Theatre, Stapleton, Staten Island. On Feb. 6 they were heard at White Plains in the Westchester Community Center, and other bookings take them to Trenton, Boston, Columbus, Kansas City, Denver, Salt Lake City, Portland, Ore., Seattle, Vancouver, Butte, Regina, Duluth, St. Paul, Chicago, Cincinnati and other cities of these regions. Next season's tour of a similar size begins Jan. 4, 1954, and a third one, starting in January, 1955, is already booking.

Soloists with the orchestra of 25 are Sanroma, pianist; Carolyn Long, soprano; Theodor Uppman, baritone; Lorin Maazel conducts. The producer is Howard Lanin. The idea of a touring Gershwin Festival came from Andre Mertens, a vice-president of Columbia Artists Management, after he had met at a dinner Mrs. Leopold Godowsky, Jr., the former Frances Gershwin, the composer's only sister. While the project was being planned, Mrs. Godowsky was Mr. Mertens' guide through Gershwindom: to their brother Ira, the Estate of Rose Gershwin, Chappell & Co. (for Porgy and Bess), Harms, Inc., New World and other publishers — as well as lawyers, lyricists and other denizens of the domain.

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LENT AND EASTER MUSIC FOR THE CHOIR

Reviewed by Leon Carson

For Mixed Voices

JESUS LIVES, by Eric H. Thiman. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London), 20c.

A vigorous, not too difficult anthem for SATB, set to text of Christian F. Gellert (1715-69) translated by Frances E. Cox, alt. (1812-79). Organ accomp. Provides for a ceppella quartet section. Vocal tessitura normal. Effective concluding climax on "Alleluia, Amen." 7 pages.

THE LORD IS RIS'N INDEED, by William Billings. Mercury Music Corp., N. Y., 20c.

A stirring anthem for SATB, carefully arranged by Oliver Daniel; taken from The Suffolk Harmony (Supplement), Boston, 1786. To be sung a cappella. Range and tessitura normal. Music shows conventional use of voices; also contains a second version with soprano and tenor lines reversed, old style. 7 pages.

ALLELUIA, SONG OF GLADNESS, by Glen Darst. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London), 18c.

A strong and dignified anthem for SATB, with text translated by John Mason Neale (1851) from the 11th century Latin. Employs considerable unison singing for all parts and also for women's voices; requires good bass section. Strong climactic ending. Normal singing tessitura. 7 pages.

I KNOW THAT MY REDEEMER LIVES, arr. by George Lynn. Mercury Music Corp., N. Y., 20c.

An unusual and impressive arrangement for SATB, with provision for 3-part (SAB) solo voices. Taken from "O filii et filiae," Volckman Leiering (1637); text by Samuel Medley (1775). Sung a cappella; piano accomp. for rehearsal. Singing tessitura normal throughout. 7 pages. (Also published for SAB.)

EASTER HYMN, arr. by George Lynn. Mercury Music Corp., N. Y., 20c.

This excellent arrangement, based on Angelia and St. Kevin, set to the familiar words "Christ the Lord is ris'n today," is for SAB chorus, and 2-part junior choir, with organ or piano accomp. Requires well-trained ensemble, capable of flexible singing. Vocal tessitura normal. Strong "Hallelujah" conclusion. 7 pages. (Also published for SA).

SEE THE DESTINED DAY ARISE, by Charles L. Talmadge. Galaxy Music Corp., N. Y., 15c.

A short but serious Lenten anthem for 4-part chorus, with text by Honorius Fortunatus. To be sung a cappella. Set to 4-2 time, the tempo is slow and the feeling reflective of the crucifixion and the Lenten season. Well harmonized; normal singing tessitura. 3 pages. Perf. time, 4 min.

NOW IS CHRIST RISEN, by Marcel G. Frank. Galaxy Music Corp., N. Y., 20c.

A spontaneous anthem of victory for SATB chorus, with organ accompaniment, text adapted from I Corinthians, 15. Well written for choral ensemble, both as to its general musical qualities and vocal tessitura. Occasional divided parts. A convincing climactic ending on words "Thanks be to God." Suitable for use by average choir. 6 pages. Perf. time, 2 min.

WERE YOU THERE?, arr. by Harold W. Friedell. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London), 15c.

A well arranged and familiar Negro Spiritual in SATB, anthem form, to be sung a cappella (accomp. for rehearsal). Easy vocal tessitura. Especially suitable for Good Friday. 4 pages.

PALM SUNDAY, by Richard Kountz. Galaxy Music Corp., N. Y., 15c.

A substantial anthem, with maestoso and jubilant feeling, for SATB; text by composer. Piano or organ accomp. Begins with bass (or group) solo; also includes short contralto solo (or group). Suitable for use by the average choir for Palm Sunday service.

REJOICE AND PRAY, by Albert De Vito. Theodore Presser Co., Bryn Mawr, Pa., 15c.

A relative short anthem for SATB, with frequently divided parts; text by Adolf Salib, built around the words "Alleluia, Christ the Lord is ris'n today." Requires good-sized choir for the full-voiced effects desired. Vocal tessitura generally normal, with the exception of the first soprano part. Piano accomp. 3 pages.

HAIL THE DAY THAT SEES HIM RISE, by Eugene Hill. Carl Fischer, Inc., N. Y., 15c.

A fast-moving anthem for SATB, to be sung a cappella. No time signature. Text by Charles Wesley. Piano accomp. for rehearsal. An easy singing, well harmonized anthem, suitable for use by the average choir. Range and vocal tessitura normal. An effective number. 3 pages.

I SEE HIS BLOOD UPON THE ROSE, by Albert Kirkpatrick. Carl Fischer, Inc., N. Y., 25c.

An unusually well-written and at times dramatic anthem for SATB. The beautiful poem is by Joseph Plunkett, formerly set to solo music. There are soli for the four parts. Needs a capably trained choir of good size, and a performance of musical intelligence and imagination. Vocal tessitura normal. Piano or organ accomp. 11 pages.

EASTER INTROIT, by Dana F. Wells. Carl Fischer, Inc., N. Y., 25c.

An impressive anthem for SATB chorus, soprano and baritone soli, narrator, optional brass quintet, and piano or organ accomp. Requires a well trained and directed choir. Interludes for narrator provided throughout, with organ background. The singing range is not exorbitant. Words adapted from John XX by composer. Music and text highly descriptive. 10 pages.

BEFORE THE CROSS, by John M. Rasley. Oliver Ditson Co. (Theo. Presser Co.), Bryn Mawr, Pa., 20c.

An interesting, extended anthem for 4-part mixed chorus, with soprano solo, and with piano or organ accomp. Original text by Jacques Bridaine, translated by Thomas Benson Pollack. Frequent divided parts. Range and vocal tessitura not exceptional. Suitable for choir of reasonable size, with four strong sections. Anthem is especially acceptable for Lent. The quiet concluding phrases are to be sung a cappella, ad lib. 9 pages.

HEARTS AND VOICES HEAV'NWARD RAISE, by H. Alexander Matthews. G. Schirmer, Inc., N. Y. 25c.

An Eastern anthem of simplicity and strength for SATB, with descant for high voice. Text by Christopher Wordsworth (1872). Organ accomp. Suitable for use by well-balanced choir; singing tessitura normal. Has feeling of joyous praise. Climactic close on "Alleluia." 14 pages.

EASTER ALLELUIA, by Martin Shaw. G. Schirmer, Inc., N. Y. (J. Curwen & Sons, Ltd., London.) 18c.

A short but energetic SATB chorus, with tenor and soprano soli, set to text of Charles Wesley (1708-88). Built on the tune "Orientis Partibus." To be sung a cappella. Suitable for well-trained sizeable choir. 3 pages. Vocal range not exorbitant.

COULD I HAVE HELD HIS NAIL-PIERCED HANDS, by Geoffrey O'Hara. G. Schirmer, Inc., N. Y. 20c.

A suitable anthem for Lent (Good Friday) arranged by Carl Deis for 4-part (SATB) chorus, with incidental tenor and alto soli. Piano or organ accomp. Text by Daniel S. Twohig. Singing tessitura easy; suitable for average choir use. 7 pages.

Unison

LOVE IS COME AGAIN (Trad. French Tune). The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London), 16c.

This traditional and appealing melody has been capably arranged by Henry Fusner for unison voices, as an Easter carol, suitable for use by the average choir. Text by J. M. C. Crum (from Oxford Book of Carols). Organ accomp. Singing tessitura is easy. 4 pages.

Cantatas

VICTORY DIVINE, by Edward W. Norman. Lorenz Publishing Co., Chicago, New York, $1.

An easy Easter choir cantata for 4-part mixed chorus, with organ or piano accomp. Organ registrations listed for Hammond organ. Text by Elsie Duncan Yale. Cantata is divided into 12 sections, and includes

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choral work, men and women's choruses, soprano, tenor and bass soli, duets, etc. Music is suitable for average church choir; vocal tessitura not taxing. 59 pages.

LIFE ETERNAL, by Fred B. Holton. Lorenz Publishing Co., Chicago, New York, 80c.

A tuneful, easy-to-sing Easter choir cantata, for SSA, with soli for all parts. Text by Mattie B. Shannon. Divided into 9 sections. Organ or piano accomp. Range and tessitura normal. Suitable for average church choir. 44 pages.

THE TEMPTATIONS OF CHRIST, by Eric H. Thiman. (Curwen Edition.) G. Schirmer, Inc., N. Y. $1.

A serious, rather lengthy Lenten cantato for 4-part mixed chorus with soprano, baritone (and tenor ad. lib) soli. Text selected by Rev. N. A. Turner-Smith. Organ accomp. Divided into four parts. The Book of the Law, The Temptations in the Wilderness, The Temptations in the Ministry, The Temptations of Gethsemane and Calvary. Generally not exceptional in vocal range. Perf. Time, 50 min. 55 pages.

Secular Music

Songs: Nuvoletta, a setting by Samuel Barber, of an excerpt from Jame Joyce's Finnegans Wake, is an amusing if highly individual song depicting in unconventional words (as is this author's later trait) the whimsical departure from this world of the bewitching heroine. It is surprisingly poetic, with a disillusioned, tender undertone. A work for sophisticates only, it has a tessitura ranging from B sharp below the staff to A sharp above it, and at one place there is an elaborate cadenza. 8 pages. Schirmer. 90c.

A Place Called Home, by Jacques Wolfe, sets a simple lyric by Lewis Allen, with a four-square, tuneful melody, which tells of home being "wherever a man is born." This has possibilities of becoming quite popular. The range is from D to E. Schirmer. 60c.

Snowfall, by Raymond Loughborough, is one of those brief, atmospheric descriptive pieces, an adagio which sets a lyric by P. J. O'Reilly, beginning "Slowly, slowly falls the snow." It has a simple, modulating vocal line and an accompaniment with chords broken between the two hands. The conclusion is *pp*. Range, E flat to G. Schirmer. 60c.

DOWN PUBLISHERS' ROW

Walter Piston has signed an agreement to publish all his future works with Associated Music Publishers, Inc. Soon to appear are miniature scores of his Symphony No. 4 (1950), commissioned for the centennial celebration of the University of Minnesota, and premiered by the Boston Symphony; the Second Suite for orchestra (1948), his String Quartet No. 4 (1951); also to be issued are the Duo for viola and cello (1949), Quintet for piano and strings (1949) and a new Fantasy for English horn, harp and string orchestra, written for Louis Speyer of the Boston Symphony. These are in addition to other works by this composer already controlled by AMP. . . .

Deadline for the New York Philharmonic-Symphony's fifth composition contest for works from 3 to 5 minutes in duration, by composers under 17 (details of which appeared in this magazine on Jan. 1) has been extended to Feb. 25 next. . . .

Isadore Freed's Concertante for Brass Choir was given its premiere in the Contemporary Music Series at the University of Miami on Jan. 12 under the direction of Dr. Modeste Alloo; it is scored for trumpets, horns, trombones and tuba, is in three movements and lasts 20 minutes. Other works by Mr. Freed heard recently include the Viola Rhapsody, played over Radio Copenhagen; the First Piano Sonata, performed in New York by Leonard Seeber; the Triptych for violin, viola, cello and piano, at Brown University on Jan. 8, and at Kaufmann Auditorium, New York, on Feb. 8. . . .

The Metropolitan Opera's new production of Boris Godounoff, in English, with the original version of the score arranged by Karol Rathaus, will have its premiere on March 3. . . . Marc Blitzstein's one-act comic opera, The Harpies, will be given by the Manhattan School of Music on May 24 and 25. . . . Hunter College Opera Workshop will present The Barber of New York, opera by Ashley Vernon, with a libretto by Greta Hartwick, employing melodies of the American Revolutionary period, on May 26 and 27. . . . The Rochester Philharmonic Orchestra, under Erich Leinsdorf, gave a hearing of the Swiss composer, Volkmar Andreae's, Concertino for Oboe and Orchestra, with Robert Sprenkle as featured player. . . .

The new opera by Arthur Benjamin, British composer, based on Dickens' The Tale of Two Cities, will have its premiere on the Third Programme of the BBC on April 17. It was commissioned for the Festival of Britain in 1951 but not completed at that time. . . .

Lazare Saminsky recently celebrated his 70th birthday, and this event is being marked by concerts in Detroit, Hartford, Chicago and New York, under the auspices of the ISCM, U. S. Section; Institute of American Music in Hartford; Roosevelt College and various choral groups in Chicago. His opera, The Vision of Ariel, will be given integral or partial hearings at some of these events. Mr. Saminsky received the award of merit from the NACC for "outstanding services rendered American music." . . .

The Yale University Library staged an exhibition in two sections, The Sons of Bach, and Burney's England, which included the first edition of a masque, Alfred, by Thomas Arne in which Rule, Britannia first appeared; a rare MS. fugue by Wilhelm Friedemann Bach; psalm and hymn settings by C. P. E. Bach, and other works of the master's sons. . . . The second annual Southwestern Symposium of Contemporary American Music is being held at the University of Texas, in Austin, March 23 to 25.

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The Peabody Conservatory has recently announced the appointment of George Bolek to the vocal faculty. Well known in music and concert circles for his outstanding musicianship, Mr. Bolek has for some years maintained vocal studios in Baltimore and New York City. His artist pupils have been engaged by the National Symphony Orchestra, the Baltimore Civic Orchestra; have been the winners in scholarship, award and debut contests including those under the direction of the Fontainebleau School, and the National Federation of Music Clubs. Other successful pupils are professionally occupied in recital, choir-direction and teaching posts in college and universities.

Mr. Bolek's own vocal work was done with William Shakespeare, of England, and Franklyn Rogers, Boston, Mass. He studied Plain Song with Monsignor Leo Manzetti; opera with Baron Betthold; piano with William Lawrence Calhoun, George Boyle and Alexander Sklarevsky. He holds an Artists Diploma from Peabody.

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Eastman School's New Doctorate

ROCHESTER, N. Y.—For the first time in this country, the University of Rochester and the Eastman School of Music will offer the professional degree, Doctor of Musical Arts, beginning in the 1953-4 academic year. The new degree "provides the first academic recognition of high professional attainments in music practice, with emphasis on the arts of performance and teaching, administration, and conducting." This degree is the culmination of 20 years of study of the professional degree problem in music begun in 1932 by the National Association of Schools of Music, according to Dr. Howard Hanson, director of the Eastman School, who is a past director of the Association and since 1930 has been chairman of its Graduate Commission.

Candidates, who will be accepted shortly, must be "capable practitioners of their art" and only students who meet rigorous standards in the field of practical music will be accepted. The curriculum will normally require at least three years of study beyond the bachelor's degree, or two years beyond the master's degree. Candidates must pass qualifying examinations, both oral before a committee of examiners, and a series of special examinations, usually written, in music literature, theory, score reading, and some phase of practical music. A dissertation on his concentrated field of activity is also acquired—possible fields being performance (including ensemble and conducting) and pedagogy. Preceding the authorization by the New York State Regents, the new degree was approved by the board of managers of the Eastman School, the University of Rochester Graduate School, and the board of trustees, as well as the Graduate Commission of the NASM.

The Eastman School of Music has conferred the Ph.D. in musical scholarship, musicology, theory, and composition since 1934, and this will continue to be the top degree in those fields.

La Forge-Berumen Programs

Artist-students of Frank La Forge and Ernesto Berumen gave a program at the Cornell Medical Center, New York, with Joanne Netter Herron, soprano; Edna Hamill, coloratura; Ruth Greenwood, contralto; Ralph Quist, tenor, and John Boerner, pianist. Mr. La Forge was accompanist for the singers. Mr. Quist, with his teacher, Mr. La Forge, and Delia Rigal, soprano of the Metropolitan Opera, appeared in joint recital for the Musicians Club of New York. Three of Mr. La Forge's singers gave a concert at the Darien (Conn.) Methodist Church—Lora Brewster, contralto; Laura La Forge, soprano, and William Carson, tenor. Erin Ballard, pupil of Mr. Berumen, was the pianist of the occasion; Mr. La Forge was at the keyboard for the singers. Edward Mullady, pianist, another Berumen pupil, had five appearances in November, and Mr. Boerner gave a piano recital in Rockville Center, N. Y. Miss Hamill and Mr. Quist appeared together for the Bronx Rotary Club on Jan. 6, accompanied by Mr. La Forge.

On Jan. 11, a concert was given at the Museum of the City of New York by Miss Hamill, Miss Brewster, Beatrice Hickson, soprano, and Mr. Quist, with Mr. La Forge at the piano. Piano soloist was Georgia Bronson, pupil of Mr. Berumen.

Cleveland Institute Double Bill

The Cleveland Institute of Music, Cleveland, Ohio, presented Les Noces (The Wedding) by Stravinsky and Pergolesi's Stabat Mater on Jan. 30 and 31 under the direction of Marcel Dick. A local premiere, the Stravinsky work enlisted as participants the pianists Mildred Kotora, William Kurzban, Eugene Mancini and Gerald Snyder, all of the faculty; the vocalists Priscille DuBois, Helen Cartmell, Chester Roberts and William Martin; and, as percussionists, Cloyd Duff and Emil Scholle of the Cleveland Orchestra assited by Betty Oberacker, Henry Avellone, James Hall and David Kramer; and a chorus trained by Reubin Caplin. The Stabat Mater, sung in memory of Beryl Rubinstein, late director of the institute, was presented by the string orchestra and a women's chorus, with Darlene Miller and Helen Cartmell, soloists.

Stravinsky to Lead His Rake In Boston U. Production

BOSTON.—Igor Stravinsky will conduct his opera The Rake's Progress at the Boston University Opera Workshop on May 17 and 18, climaxing a series of music events celebrating the 25th anniversary of the Boston University college of music. The performances will benefit the college's scholarship fund. Sarah Caldwell, director of the workshop, accompanied college of music students to New York early in February, when they were auditioned for roles by Stravinsky.

Perlea Concludes Series

Jonel Perlea made his final appearance with the orchestra of the Manhattan School of Music on Jan. 23 when he conducted the students in the Bach Brandenburg Concerto No. 2; Symphonic Suite, Printemps, of Debussy; the Mendelssohn Italian Symphony and El Amor Brujo of De Falla. If Mr. Perlea's commitments for next year permit it, he will return to the Manhattan School of Music for part of the academic year in 1953.

Double Opera Bill at Yale

The Yale University Department of Drama and the School of Music are making their first collaboration by producing Martinu's one-act opera, Comedy on the Bridge, and Purcell's Dido and Aeneas on four nights, beginning Feb. 17, at the University Theatre. There will also be a special matinee performance of Dido on Feb. 23, for those attending the annual Alumni Day. Arthur Frantz is the musical director for both works, and the singers and orchestra will be made up of students. Elemer Nagy, chairman of the drama department of the Julius Hartt Musical Foundation, Hartford, will be the guest stage director.

Chatham Square Opera Workshop

The Chatham Square Music School, New York, is conducting its Opera Workshop for the second year under the direction of Dr. Peter Herman Adler. The school was founded for the purpose of providing scholarship aid and training young people with limited means for professional careers in opera and concert. Students are enrolled after auditions. The Opera Workshop is limited to the most qualified pupils between the ages of 16 and 25.

Dr. Adler is also the director of the NBC Television Opera Theatre, and an exponent of the idea that opera in this country should be presented in English. His thesis is that it must be given in a less cumbersome manner, well acted and artistically sung, and that the growth in its audience here and its sponsorship will come when it concerns itself with works created in the American idiom and with themes based on the life and culture of the United States.

Gurney-Raymond Singer Heard

Emelina Gentili, soprano, gave a recital on Jan. 4 at Jordan Hall, Boston, with Paul Ulanowsky at the piano. Miss Gentili is an artist-pupil of Mme. Gurney-Raymond. Included on her program were arias by Gluck, Mozart and Catalani, Ravel's Five Greek Melodies, a group of Wolf Lieder, and other numbers.

IN WORLD PREMIERE . . . Dorothy Short as Katherine and Robert Kircher as Petruchio in the introductory performance of Vittorio Giannini's The Taming of the Shrew, a production of the Music Drama Guild and the Cincinnati Symphony Orchestra, in Cincinnati on Jan. 31. Both Miss Short and Mr. Kircher are artist-pupils of Robert Powell of the artist-faculty of the Cincinnati Conservatory of Music. Two other Powell pupils, John Maldrem and Ted Forte, were in minor roles. A review of the opera will appear in the Musical Courier issue of March 1.

Cornell College Music Events

MT. VERNON, IOWA.—On Feb. 3 Carl Weinrich, director of music at Princeton University Chapel, conducted a master class in organ playing in King Memorial Chapel at Cornell College. The following evening he presented an organ recital, the second musical event in the college's Artists and Lecturers Series.

Most recent addition to the Cornell College Fine Arts Library is a collection of the complete works of J. S. Bach, given by an alumnus who wishes to remain anonymous. The new open shelves which house them were given in memory of Marie Annen Imbrie, who received a music diploma in piano from Cornell in 1912, and entered on a career as composer and pianist.

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MUSICAL JOTTINGS

Presentations to the "Met" recently were a bronze bust of **Toscanini** (by **Benno Elkans,** British artist); a portrait of **Giuseppe De Luca** as Rigoletto, and the Don Ottavio costume worn by **John McCormack;** the Memorabilia Committee of the Opera Guild sponsored a reception marking the event. . . . **Pompilio Malatesta,** veteran basso, marked the 50th anniversary of his operatic debut by singing Benoit and Alcindoro at the Brooklyn Academy of Music in **Alfredo Salmaggi's** production of La Bohème on Jan. 31. . . .

William Schuman's new one-act opera, The Mighty Casey, on a baseball theme, will be premiered in Hartford, Conn., April 29, by the Julius Hartt Musical Foundation. . . . A ballet-drama, Poor Eddie, which was suggested by the career of **Edgar Allan Poe,** with a score by **Albert Rivett** and a scenario by **Elizabeth Dooley,** will be produced by the Columbia Theatre Associates in N. Y. on March 11. . . . A biography of **Domenico Scarlatti** by **Ralph Kirkpatrick** will be published this fall by Princeton University Press. . . . **Patricia Neway** sang Tosca at the Paris Opéra-Comique with success on Jan. 22; she had previously portrayed Magda in The Consul in that city. . . . **Wilhelm Furtwaengler** collapsed while leading a concert in Vienna and was taken to a hospital suffering with influenza. . . . **Mattiwilda Dobbs,** American soprano, will sing Zerbinetta in Strauss' opera Ariadne auf Naxos at the Glyndebourne Festival. . . .

The Boston Symphony opens its first transcontinental tour of five weeks and 30 concerts on April 1, with **Charles Munch** and **Pierre Monteux** alternating as conductors. . . . N. Y. Supreme Court Justice **Harry E. Schirick** on Jan. 23 issued a temporary injunction against **James C. Petrillo** restraining the AFM from penalizing a pianist, **Haven Johnson,** who brought a suit contesting necessity of paying 10 per cent of his salary at an Albany restaurant to the "Columbia Entertainment Bureau, Inc., AFM Licensee 358." . . . The Vienna City Library has acquired all of the MS. scores by the late **Wilhelm Kienzl,** his memoirs, diaries and some 40,000 letters. . . . **Licia Albanese** recently received a Butterfly doll from **Kiyoko Otani,** a diva of the Tokyo Opera, and an invitation from the company to sing Cio-Cio-San there next fall; the Japanese singer is en route to Italy to present the role for Italian audiences. . . . A new cantata, The Road to Calvary, by **Wesley La Violette** will be given by the combined adult civic choruses of the City of Los Angeles Bureau of Music, under the direction of **Carlton Martin,** on April 3 in a broadcast. . . . **Irene Rosenberg, pianist,** and **Sylvia Rosenberg,** violinist, played at the Sturges Auditorium of Maxwell Hall for 1,000 patients in the Columbia-Presbyterian Medical Center, the music being transmitted by headsets at the bedsides. . . . A course in Writing for the Musical Theatre has been opened by **Jay Gorney** in the School of General Studies at Hunter College. . . . Probably the first bagpiper in the U. S. Army is Pvt. **Gerard J. Cramsie,** stationed at Fort Sherman in the Canal Zone, who learned to play the instrument under his father's tutelage at 15 and is a former member of the Canadian Legion Bagpipe Band. . . . An exhibition of medieval and Renaissance musical MSS opened on Jan. 11 at the Toledo, O., Museum of Arts and continues for two months. . . .

ON TOUR IN THE HOLY LAND . . . Eilabelle Davis (second from l.), American soprano, after a concert in Jerusalem, with Frank Pelleg, accompanist, l., and Monnet B. Davis, U. S. Ambassador to Israel, Mrs. Davis, Mrs. Russell, and Mr. Russell, U. S. Counsellor at the Embassy, Tel-Aviv. Miss Davis, in Israel after appearances in Europe, also was heard in Tel-Aviv and Haifa.

The National Institute of Arts and Letters has elected **Otto Luening,** composer, as a new vice-president, and named **Marc Connelly,** playwright, as president, succeeding **Douglas Moore.** . . . **Alexei Haieff** has been appointed a member of the board of judges of the **Lili Boulanger** Memorial Fund, Inc. . . . The Connecticut Symphony is opening its winter series of three concerts on Feb. 19 at Klein Memorial Auditorium, Bridgeport; the first concert will be led as guest by **André Kostelanetz.** . . . **Mitchell Miller** has signed a new five years' contract as director of Columbia Records' popular division. . . . **Virginia MacWatters,** American soprano, made her debut with the Metropolitan Opera as Adele in Die Fledermaus in a benefit performance on Jan. 11 for the Yeshiva University Center. . . . **Michael Kassler,** 11, composer-pianist, appeared as guest at **Henry Cowell's** Musical Iconoclasts course at the New School for Social Research. . . .

The third annual benefit concert for the Queen's Fund for Greek Orphans was held at Carnegie Hall on Feb. 14, presenting the N. Y. Philharmonic-Symphony under the direction of **Alec Sherman,** conductor of the New London (England) Orchestra, with **Gina Bacahuer,** pianist, and **Nicola Moscona,** "Met" bass, as soloists. . . . **Dr. Albert Harris,** of Van Nuys, Cal., has won the **Ernest Bloch** Award for 1952, with his Song of Koheeleith, for women's chorus, which will be sung at the spring concert of the United Temple Chorus. . . .

The N. Y. City Opera is planning to produce **Stravinsky's** The Nightingale in a new English version next fall. . . . **Sir Malcolm Sargent** has been invited to conduct some concerts as guest with the Philadelphia Orchestra next season, according to an announcement by the BBC. . . .

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